

J. Paul Getty Trust Report 2016

Culture at Risk



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On Cover: Triumphal arch and great colonnade, Palmyra, Syria (no. 62), 1864, Louis Vignes.
From Louis Vignes, *Views and panoramas of Beirut and the ruins of Palmyra*, 1864. (GRI)

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Chair Message

MARIA HUMMER-TUTTLE, CHAIR, BOARD OF TRUSTEES
J. Paul Getty Trust

PROTECTING CULTURAL HERITAGE, the theme of this year's annual report, speaks to the Getty's extensive work around the world preserving our collective cultural inheritance. Essays in this report from each of the Getty's four programs provide examples of projects done in fiscal year 2016. I'd like to thank Dr. Richard Haass, president of the Council on Foreign Relations, for providing this report's opening essay.

I wish to draw particular attention to the Getty Conservation Institute's (GCI) work with the American Schools of Oriental Research, and the implementation of their Arches software for monitoring Syrian cultural heritage sites. This work addresses the needs of the cultural heritage community in areas of data gathering, analysis, and monitoring—all vital to promoting cultural security.

In addition, the GCI and the Getty Foundation, in partnership with the International Centre for the Study of the Preservation and Restoration of Cultural Property in Rome and the International Committee for the Conservation of Mosaics, have trained mosaic conservators in countries with significant collections, both in situ and in museums—these countries include Algeria, Libya, Jordan, Syria, and Tunisia. This work exemplifies the concept put forth by Getty President Jim Cuno when he suggests that cultural heritage belongs to all humanity, and thus developing innovative preventative measures requires collaborative solutions.

Threats to our joint cultural heritage come not just from the violent destruction caused by extremists or from natural disasters, but also from the less dramatic, but cumulatively serious harm from man's neglect and nature's accretion. Damage is done to the modern as well as the ancient, and attention must be paid to both. In this vein, the Foundation and the GCI have committed resources to conserving modern architecture locally and internationally through the Keeping It Modern and Conserving Modern

Architecture initiatives. Each project is selected for the potential it has to serve as a model, providing new methods and standards of conservation that can be applied to other important architectural structures in the future.

Looking back at fiscal year 2016, I should remark on some of the exhibitions, acquisitions, and programming that resulted in our record attendance of over two million visitors. *Power and Pathos: Bronze Sculpture of the Hellenistic World* was the first major international exhibition of some fifty ancient bronzes from the Mediterranean region and beyond. The works represented the finest of these spectacular and rare bronze sculptures. This exhibition, a collaborative effort of the Getty Museum with colleagues in Italy and the National Gallery in Washington, DC, was recognized with numerous awards.

The GCI and the Getty Research Institute (GRI) worked together with the Dunhuang Academy and Dunhuang Foundation to create an extraordinary exhibition, *Cave Temples of Dunhuang: Buddhist Art on China's Silk Road*, a first of this type of exhibition for the Getty. It included three full-scale replicas of the most exquisite of the Mogao grottoes near Dunhuang in northwestern China, carved into a cliff face and painted between the fourth and the fourteenth century. Seldom-loaned art and rare objects, including the Diamond Sutra, the world's oldest dated complete printed book, originally in the so-called Library Cave, were an extraordinary part of this exhibition.

Of the additions to the Getty's collections in 2016, great attention was paid to the Museum acquisition of the seventeenth-century masterpiece, *Danaë*, by Gentileschi; a rare illuminated Flemish manuscript; and two important ancient Greek and Roman objects. Additionally, the GRI continued to expand its holdings with the archive of Los Angeles curator Maurice Tuchman.

One of the Getty's strategic priorities is to achieve leadership in online access to art, archives, and digital publications—both for professionals and for the general public. The GRI is now digitizing approximately 952 books per month from its collection, a 97 percent increase over the previous year. Publications the GRI has digitized and made available through the Internet Archive have been downloaded more than fourteen million times to date.

In this fiscal year, the GRI launched the Getty Scholars' Workspace, a free, open source, online research tool that supports and enables collaborative art historical and humanities research. The trust signed a Memorandum of Understanding with the Netherlands Institute for Conservation, Arts, and Science under auspices of the Rijksmuseum that outlines a future of digital innovation in the visual arts. The Getty also launched *Art + Ideas*, a podcast featuring conversations between Jim Cuno and artists and other creative thinkers. The Getty's commitment to leadership in the accelerating digital field was further strengthened in August 2016 through the addition of Richard Fagen as vice president, Computing and Digital Initiatives, who has joined the Getty from Caltech, where he was the university's chief information officer.

The Getty honored Frank Gehry with the J. Paul Getty Medal at its third annual Getty Medal Dinner in the fall of 2015. Frank's extraordinary vision, disciplined practice, and use of new technologies has changed the course of architecture. In October 2016, Ellsworth Kelly received the J. Paul Getty Medal posthumously for his prolific, long career producing strong, lyrical work that changed the perception and understanding of abstract art. Yo-Yo Ma was also recognized, not only for his peerless artistic excellence, but also for his commitment to the preservation and presentation of the diversity of the world's musical heritage.

We believe that the Getty can and should continue to serve as a catalyst in uniting organizations toward the achievement of a common goal. The Getty-led Pacific Standard Time: LA/LA (Los Angeles/Latin America) initiative is a significant example. Pacific Standard Time: LA/LA, which will launch in September of 2017, will bring together more than seventy cultural organizations from across Southern California to focus on Latin American and Latino art from the ancient world to the present day. The Getty Foundation has provided more than \$15 million in

grants to date to support scholarly research and to assist in funding many of the exhibitions. I want to thank the Pacific Standard Time Leadership Council, a group of generous donors, for their support. Together with foundation and corporate donations, they are funding a campaign to create broad awareness of this initiative.

Indeed, on behalf of all the Trustees, I thank and recognize all the individuals, foundations and corporations whose membership in the Getty's Councils and whose financial support and donations of works of art have strengthened the Getty in so many ways. The two new councils formed in 2016, the President's International Council and the Museum Director's Council, will add to the Getty's ability to do more to achieve its mission, both in Los Angeles and globally.

The Getty's Board of Trustees, who have the primary responsibility for ensuring the long-term success of this institution which we hold dear, said farewell this year to a valuable colleague, Jay Wintrob. Jay ably served the board for twelve years, and chaired the Finance Committee from 2008 until 2016. We welcomed Robert W. Lovelace, vice chairman of Capital Group, as the newest member of the board. Rob, whose father also was a Getty Trustee, brings financial expertise and a love of the visual arts.

Having completed my first year as chair of the Getty's board, my admiration has grown for the groundbreaking work being done across both campuses by talented staff. The Getty makes art more accessible and available through its commitment to open content. In its science labs, the Getty finds new ways to conserve works of art. Significant projects that might otherwise be left undone are funded through the Getty's strategic philanthropy. Scholars use the Getty's rich archives to bring to light new findings that expand our understanding of the history of art. Through its own collections, and in collaboration with museums around the world, the Getty opens eyes and stimulates minds. Of our over two million visitors last year, 174,000 were school children; 134,000 of these students were from Title I schools; the Getty paid for the bus transportation for 87 percent of these children. We are committed to do more for children most in need. The Getty is an inspiring place. I am so very proud and humbled to represent it.

Foreword

JAMES CUNO, PRESIDENT AND CEO
J. Paul Getty Trust

THIS J. PAUL GETTY TRUST REPORT deals with a matter that is at the very core of the Getty's mission: protecting and presenting cultural heritage as the world's cultural heritage, independent of modern political borders.

In this report, you will read about the critical work the Getty Conservation Institute, Getty Foundation, J. Paul Getty Museum, and the Getty Research Institute are doing to protect, study, and share the world's cultural heritage.

The scope of this work is staggering. From inventorying cultural heritage sites in the Middle East to conserving modern architecture in Africa, Asia, Australia and the Americas, to cleaning and conserving tapestries from the collection of Louis XIV, to acquiring the photographic records of vanishing Palmyra and making them available online, the Getty is conducting groundbreaking research and conservation to keep the world's cultural heritage vibrant and meaningful for generations to come.

And yet, as you will read in Richard Haass's heartbreaking essay, none of this can withstand what he calls "Historicide," the age-old but sadly persistent effort by peoples to destroy historical identities in order to create a new society narrowly reflective of their own ethnic or nationalist interests.

We see this playing out dramatically and tragically in Iraq and Syria today. In 2015, ISIS fighters attacked and destroyed ancient Assyrian sculptures in the museum in Mosul, Iraq, because they were said to have been put on display by "devil worshipers." In the same year, ISIS fighters destroyed the eighth-century BC citadel of the Assyrian king, Sardon II at Khorsabad, ten miles north of Mosul, because "we're ridding the world of polytheism and spreading monotheism across the planet." And then, more recently, ISIS fighters destroyed the 32 AD Temple of Bel in Palmyra, Syria, once an oasis on the ancient

trading routes connecting the Mediterranean with Mesopotamia and as far away as China, a testament to cosmopolitanism, where the third-century AD queen of the city, Zenobia, brought together a salon of leading intellectuals and challenged the power of the Roman emperor. In the words of United Nations (UN) Deputy Secretary-General Jan Eliasson, this "destruction of cultural heritage bears witness to a form of violent extremism that seeks to destroy the present, past, and future of human existence."

And it has happened in our lifetime and on our watch. These examples of the world's cultural heritage withstood the tumult of centuries until we, the international community of today, failed to protect them. And now they are gone forever.

What does this say about the state-based regime of cultural heritage laws and agreements?

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THE FORMATION OF NEW NATION-STATES in the Middle East after the collapse of the Ottoman Empire led to state authority over the management and protection of historic and archaeological sites as well as important artifacts. With this, cultural heritage became national property.

Yet at the same time, the new antiquities laws allowed for the sharing of excavated finds between foreign excavating teams—led by institutions such as the British Museum, the Louvre, the Metropolitan Museum, the Hermitage, the University of Chicago, and the University of Pennsylvania—and national archaeological services and museums. Referred to as *partage*, this resulted in the scientific excavation of sites and an international distribution of the finds for further study, research, and conservation. However, with the hardening of nationalism during the mid-twentieth century, *partage* was all but stopped, and excavated finds were kept by the state as state property, often exploited

as instruments of state formation and national identity.

This coincided with the founding of organizations such as the League of Nations and the UN. Both organizations based their work on the political integrity and sovereignty of the nation-state.

Respect for the integrity of national sovereignty also underlies the work of the United Nations Educational, Scientific, and Cultural Organization (UNESCO), whose 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property is the primary instrument for the international protection of cultural heritage. The Convention defines cultural property as that which was "created by the individual or collective genius of nationals of the State concerned, and cultural property of importance to the State concerned created within the territory of that State by foreign nationals or stateless persons resident within such territory." Additionally, it calls upon the state "to protect the cultural property existing within its territory against the dangers of theft, clandestine excavation, and illicit export" and declares that "the protection of cultural heritage can be effective only if organized both nationally and internationally among States working in close cooperation."

One can rightly ask if state sovereignty is the best instrument for the protection of cultural heritage, when nation-states are embroiled in civil wars or international conflicts, this often puts cultural heritage at grave risk. Let us take the current examples of Syria and Iraq, where the rise of ISIS has tested the very concept of sovereignty.

It is common in the West to hear or read of ISIS described as a terrorist group, but boasting some thirty thousand fighters, holding territory in both Iraq and Syria, and maintaining lines of communication and infrastructure, ISIS functions as a pseudo-state led by a conventional army with a sophisticated finance model and wealth that dwarfs that of any terrorist organization.

Although ISIS may share the appearance of a state, ideologically it is an anti-state "where the Arab and non-Arab, the white man and black man, the easterner and westerner are all brothers ... Syria is not for Syrians, and Iraq is not for the Iraqis. The earth is Allah's."

These developments, compounded with internal, political disturbances and the involvement of other nations with conflicting agendas have made it difficult to know what "state" and "sovereignty" mean with regard to Iraq and Syria. They are artificial political

constructions that have been in near-continuous external and internal conflict since their creation, with non-state actors controlling much of their territory and economic resources.

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HOW HAVE THE UNITED NATIONS AND UNESCO responded to the chaotic and violent situation in Iraq and Syria?

To date, the UN's response to ISIS's attacks on individuals and categories of people as well as on cultural heritage sites, monuments, and artifacts has entailed resolutions that (1) respect the sovereignty, independence, unity, and territorial integrity of the nation-state; (2) condemn ISIS for its destruction of Iraqi and Syrian cultural heritage; (3) prohibit the use of funds to directly or indirectly benefit ISIS; (4) hold all parties accountable to the relevant provisions of international law; (5) demand that all UN Member States take appropriate steps to prevent trade in Iraqi and Syrian cultural heritage; (6) call on UNESCO and Interpol to assist in this effort; and (7) counter extremism and intolerance within the countries through education and the strengthening of civil society.

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THE OBVIOUS QUESTION IS: what more can the international community do to protect the cultural heritage that is the property of individual nation-states when the principle of state sovereignty is the basis for its organization and action?

The International Criminal Court (ICC) recently convicted Ahmad al-Faqi al-Mahdi, a member of a jihadist group linked to al-Qaeda, of taking part in damaging centuries-old mud and stone buildings in Timbuktu that held the tombs of holy men and scholars. Much was made of this incident in part because it was the ICC's first prosecution of the destruction of cultural heritage as a war crime. However, legal scholars warn that this does not mean that other prosecutions will easily follow. In this to-date singular instance, the perpetrator, al-Mahdi, was apprehended and turned over to the ICC for prosecution since Mali is party to the Rome Statute. Additionally, there was evidence of his committing the crime: video footage of al-Mahdi directing the attacks on the buildings and bragging about it afterwards. Neither Iraq nor Syria is party to the ICC, putting in doubt the possibility of similar prosecutions taking place in those countries.

In the *New York Review of Books*, Hugh Eakin wrote of the difficulties facing international responses to threats against cultural heritage in Iraq and Syria.

To date, they have been mainly confined to assessing damage that has already taken place, reconstructing and even reproducing damaged sculptures and buildings, or dealing with situations that others have exploited for political purposes. Such exploitation occurred, for example, when the Russian government flew one hundred Moscow-based international reporters into Palmyra after it was reconquered by the Assad regime to report on St. Petersburg's Mariinsky Orchestra performing Prokofiev's First Symphony in the Roman amphitheater.

Eakin also wrote of the opportunities that the international community has missed to closely work with and support local authorities in protecting cultural heritage at risk, citing numerous instances when local activists encased threatened objects in protective glue and sheeting and covered them in sandbags. He cited Cheikmous Ali, a Syrian archaeologist, who said that "there are many sites that are threatened and urgently in need of protection—and Syrians, some of them deep in ISIS areas, are struggling to do what they can." He is right. Any international response must include these three tactics: intervening in conflict zones before damage and destruction have taken place; engaging and supporting local authorities in the protection of sites and heritage; and avoiding symbolic gestures in favor of real, concrete measures. But for the strategy to succeed, it must include something more: a broad legal and diplomatic framework that draws upon precedents to which the international community is committed.

The relevant such framework is Responsibility to Protect (R2P), adopted by all members of the UN General Assembly at the 2005 World Summit. R2P says that:

The duty to prevent and halt genocide and mass atrocities lies first and foremost with the State, but the international community has a role that cannot be blocked by the invocation of sovereignty. Sovereignty no longer exclusively protects States from foreign interference; it is a charge of responsibility where States are accountable for the welfare of their people. This principle is enshrined in article 1 of the Genocide Convention and embodied in the principle of 'sovereignty as responsibility' and in the concept of the Responsibility to Protect.

The R2P framework is based on three pillars of responsibility:

- (1) The state carries the primary responsibility for protecting populations from genocide, war crimes, crimes against humanity and ethnic cleansing, and their incitement;
- (2) The international community has a responsibility to encourage and assist States in fulfilling this responsibility; and
- (3) The international community has a responsibility to use appropriate diplomatic, humanitarian and other means to protect populations from these crimes. If a State is manifestly failing to protect its populations, the international community must be prepared to take collective action to protect populations, in accordance with the Charter of the United Nations.

The scope of R2P focuses on four crimes—genocide, war crimes, ethnic cleansing, and crimes against humanity—and Secretary-General Ban Ki-moon's 2009 Report on the Responsibility to Protect warned that to extend it to other calamities such as HIV/AIDS, climate change, or the response to natural disasters, "would undermine the 2005 consensus and stretch the concept beyond recognition or operational utility."

In 2011, Libya became the first case in which the UN Security Council authorized military intervention citing R2P, based on language used by Muammar Gaddafi that was interpreted to threaten and legitimize genocide. A few days later, NATO planes struck Gaddafi's forces.

R2P has been criticized for infringing upon national sovereignty. Advocates for R2P counter that the only time the international community will intervene in a state without its consent is when the state is no longer upholding its responsibilities as a sovereign. Needless to say, R2P is open to interpretation on its terms. But the simple fact that it has been adopted by the UN General Assembly means that there is consensus that sovereignty alone does not justify a state failing to meet its responsibility to protect its citizens or subjects.

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THE GETTY IS WORKING with the American Academy of Arts and Sciences to explore how R2P might be applied to the protection of cultural heritage.

The question is simple: if states have the obligation to protect the cultural heritage within their borders, as the UN has said that they do, what responsibility does the international community have when the state is unable or unwilling to exercise that obligation?

The scope of R2P includes crimes of genocide, war crimes, ethnic cleansing, and crimes against humanity. UNESCO Director-General Irina Bokova has used that language, calling upon the world to see ISIS's destruction of cultural heritage as acts of "cultural cleansing," of a kind with attacks against civilians and ethnic and cultural minorities—"murder and destruction of culture are inherently linked." Elsewhere, she has said that the "destruction of cultural heritage is a crime against humanity."

Previously, I proposed "A Five Point Proposal for the Protection of Cultural Heritage in Iraq and Syria," which consists of the following: (1) Embrace and participate in a military, Blue Helmet option to protect built heritage in the region; (2) Support the vigilant policing of the region's political borders to discourage the illicit export and import of cultural heritage artifacts; (3) Encourage "safe harbor" protection of heritage artifacts in circulation outside their likely modern country of origin to be returned once stability in the region has been restored; (4) Restore *partage* to promote the scientific excavation of ancient sites, share the resulting finds with a global community, and broadly distribute the risk to their physical integrity through accident or intentional theft or destruction; and (5) Promote greater transnational cultural understanding of cultural identity.

None of this would have the collective force that a Responsibility to Protect framework for the protection of the world's cultural heritage would have, and that is why the American Academy and Getty Trust are working to explore the applicability of an R2P for cultural heritage. Given the recent Brexit vote and the populist outcry against political elites and supranational institutions that it seems to have represented, the obstacles are many and the timing is right.

It is not only a matter of how we might restore the damage done to the cultural property of Syria and Iraq; it is, more importantly, also about how we can prevent such damage from happening to the world's cultural heritage wherever and under whose authority it may now reside. It is also how we work together to

build a common regard for cultural heritage as not one or another nation's cultural property to be used and misused for modern nationalist purposes, but instead as belonging to all of humanity and in which all of humanity has a collective stake in its preservation. In the words of UNESCO's Director-General: "We must respond [to the destruction of cultural heritage] by showing that exchange and dialogue between cultures is the driving force for all. We must respond by showing that diversity has always been and remains today a strength for all societies. We must respond by standing up against forces of fragmentation, by refusing to be divided into 'us' and 'them.' We must respond by claiming our cultural heritage as the commonwealth of all humanity."

Only then will the ideals of UNESCO, as put forward in the Charter of the United Nations—to contribute to peace and security by promoting collaboration among nations to further universal respect for justice, the rule of law, and human rights without distinction of race, sex, language or religion—be realized.

Targeting History

RICHARD HAASS, PRESIDENT OF THE COUNCIL ON FOREIGN RELATIONS

IT IS DIFFICULT TO DATE the precise end of the Cold War, but November 9, 1989—11/9 as it turns out—is as good as any. It was on that day that the Berlin Wall, the concrete barrier that divided East from West Berlin and that had come to symbolize the four decade struggle between a free West and a Communist East, began to come down. What finally brought the Wall down was not NATO tanks but two things: the people of East Germany who, exploiting a political opening created by Soviet leader Mikhail Gorbachev, decided to take history into their own hands, and the East German security forces, who were unwilling to use deadly force to prevent a demonstration from literally and figuratively crossing a line.

Less than a year later, another border was breached, in this case with tanks and other weapons of war. Saddam Hussein, reeling from the costs of nearly a decade of war with Iran and low oil prices, needed a shortcut that could provide revenues to fuel his ambitions to be the hegemon of the Middle East. Kuwait was the shortcut, as control over it would double Iraq's oil reserves and leave the Saudis and others afraid to stand up to Iraq when it came to determining the Organization of Petroleum Exporting Countries (OPEC) output, and hence oil pricing. Saddam judged that his neighbors and the world would complain but in the end learn to live with his conquest of Kuwait.

As we all know, Saddam judged wrong. Led by the United States, the world came together, refusing to accept what Saddam had done. And when diplomacy backed by economic sanctions failed to sway Saddam and trigger a pullout by Iraqi forces, an unprecedented international coalition acting under the auspices of the United Nations Security Council forcibly evicted Iraqi forces from Kuwait.

US President George H. W. Bush saw great potential in this international response. He very much hoped the world would come together to defeat Saddam Hussein and reinforce the norm that international borders could not be redrawn through the use of military force. But he hoped, too, that success in the Middle East would be a precedent, one that would lead to new collaboration among governments to meet other tests sure to surface in the post-Cold War world. This is how the President explained his vision in a September 1990 address to a joint session of Congress:

The crisis in the Persian Gulf, as grave as it is, also offers a rare opportunity to move toward an historic period of cooperation. Out of these troubled times . . . a new world order can emerge: a new era—freer from the threat of terror, stronger in the pursuit of justice, and more secure in the quest for peace. An era in which the nations of the world, East and West, North and South, can prosper and live in harmony. A hundred generations have searched for this elusive path to peace, while a thousand wars raged across the span of human endeavor. Today that new world is struggling to be born, a world quite different from the one we've known. A world where the rule of law supplants the rule of the jungle. A world in which nations recognize the shared responsibility for freedom and justice. A world where the strong respect the rights of the weak.

Now, some twenty-five years later, it is clear that no benign new world order has materialized. What exists in many parts of the world as well as in various venues of international relations resembles more a new world disorder. What is worse, the clear trend is one of declining order.

This is not to deny the existence of important examples of stability and progress in the world, including an absence of great-power conflict, a degree of international cooperation to meet some of the challenges associated with globalization, and considerable coordination among governments and institutions in regard to many aspects of international economic policy. There is as well the fact that more people than ever are leading longer and healthier lives, that hundreds of millions of men, women, and children have been lifted out of extreme poverty in recent decades, and that more people enjoy what can be termed a middle-class life than at any other time in history.

That said, it is difficult to argue that what took place with the end of the Cold War and the defeat of Iraq constituted a historic turning point for the better. Saddam Hussein's thwarted attempt to use military force to accomplish his foreign policy goals turned out to be anything but an exception. With the advantage of a quarter century of hindsight, his illegitimate challenge to the status quo looks more like a harbinger of what was to come than the arrival of a new and more stable world.

Even a partial list of worrisome developments and trends in the world would include increased rivalry among several of this era's major powers, a persistent and in some cases growing gap between global challenges and responses, the reality and the potential for conflict in several regions, and political dysfunction and changes going on within many countries, including but in no way limited to the United States, that are likely to make it more difficult to design and implement foreign policies that can help the world contend with the many threats to order.

Arguably no part of the world is more turbulent than the Middle East. This is not to ignore what is going on in Europe given the influx of refugees, Brexit, and Russian aggression in Ukraine, or the dangers posed by a nuclear North Korea and competing claims over territory and seas in South and East Asia. Nor is it to ignore the terrible civil conflict in South Sudan or the potential for one in an increasingly repressive Venezuela.

But the Middle East stands apart. The post-World War I order is unraveling in much of the region. Syria, Iraq, Yemen, and Libya all share many of the characteristics of failing or failed states in that governments are unable to assert authority and control over significant portions of their own territory. Syria in particular has emerged as an example of what can go wrong: an estimated four hundred thousand people have lost their lives and more than ten million—approximately half the original population—have become internally displaced or refugees, in the process threatening to overwhelm not just Syria's immediate neighbors but Europe as well. In part as a result, the number of refugees and internally displaced persons in the world has swelled to more than sixty million.

Today's Middle East resembles nothing so much as Europe in the early seventeenth century when it experienced the Thirty Years War. Then as now, religion and politics came together in the most combustible of ways. The result then was prolonged intense conflict within and across borders. History does not repeat itself but, as Mark Twain famously pointed out, on occasion it rhymes. We are thus likely to see prolonged intense violence in today's Middle East.

Just why this is happening in today's Middle East is a matter of some conjecture, but it is closely linked to the failure of many societies to come to terms with central elements of modernity, the prevalence of governments largely unresponsive to the needs of their citizens, underdeveloped civil society, and widespread corruption. Radical, intolerant, and often violent interpretations of Islam have come to fill a void. Outsiders, both by what they have elected to do (at times upsetting flawed but established orders) and not do (helping to put into place viable alternatives), have also contributed to all that has transpired.

The enormous price being paid by the people of Syria has already been noted. Civilians in Iraq, Yemen, Libya, Lebanon, and elsewhere have likewise paid a heavy price. Some have lost their lives, some have life-changing injuries, while even more have been displaced, seen their lives shattered, or both.

But it is not just the present and future of the region that has been so affected. An additional casualty of the violence that characterizes much of the modern Middle East is the past.

The Islamic State, variously called ISIS, ISIL, or Daesh, has made a point of destroying things it deems insufficiently Islamic. The most dramatic example was the destruction of the magnificent Temple of Bel in Palmyra, Syria. As I write this, the city of Mosul in Northern Iraq is being liberated. But any liberation will not come soon enough to save the many sculptures already destroyed, libraries burned, or tombs pillaged.

To be sure, destruction of cultural artifacts is not limited to the Middle East. In 2001, the world watched in horror as the Taliban, then in control of much of Afghanistan, blew up the large statues of Buddha in Bamiyan. More recently, radical Islamists destroyed tombs and manuscripts in Timbuktu (Mali). But ISIS is carrying out destruction on a truly unprecedented scale.

There is something of a tradition of destroying the past. Alexander the Great destroyed much of what is now called Persepolis more than two thousand years ago. The religious wars that ravaged Europe over the centuries took their toll on churches, icons, and paintings. Stalin, Hitler, and Mao all did their best to destroy those buildings and works of art associated with cultures and ideas they viewed as dangerous. A half century ago the Khmer Rouge destroyed any number of temples and monuments in Cambodia.

In short, what can best be described as "Historicide" is all too familiar. That it should be as common as it is turns out to be understandable if perverse. Leaders wishing to mold a society around a new and different set of ideas and establish new loyalties and forms of behavior first need to destroy existing identities of adults and prevent the transmission of these identities to children. Destroying the symbols and expressions of these identities and the ideas inherent in them is judged by these self-proclaimed revolutionaries to be a necessary prerequisite to building a new society, culture, and/or polity.

For this reason preserving and protecting the past is essential for those who want to make sure today's dangerous zealots do not succeed and that traditional values and identities persist. Museums and libraries are of great value not simply because they house and display what is beautiful but because they protect the heritage, values, ideas, and narratives that in no small part make us who we are and helps us transmit who we want to be to those who come after us. Our

behavior as citizens, as members of a religion, as participants in causes and institutions defined by shared objectives and norms—all reflect and require strong links to the past.

The principal response of governments over time to Historicide has been to declare it illegal to traffic in stolen art and artifacts. A 1970 UNESCO Convention focuses on prohibiting the import, export, and transfer of ownership of cultural property. This is desirable for any number of reasons, including the fact that terrorists who destroy cultural sites and enslave and kill innocent men, women, and children, in part acquire the resources they require from the sale of looted treasures.

The Convention for the Protection of Cultural Property in the Event of Armed Conflict, adopted at the Hague in 1954 and refined by two subsequent protocols, is related but different in important ways. It calls on the state parties who sign up to it not to target cultural sites and to refrain from using them for military purposes, i.e., to avoid housing soldiers or placing weapons at such sites. The goal is straightforward: to directly protect and preserve the past.

Alas, one should not exaggerate the significance of such international documents. They only apply to the governments that have chosen to be parties to them. There is no penalty for ignoring the 1954 Convention, as both Iraq and Syria have done, or withdrawing. The accords do not seem to apply to governments who endanger or destroy the past in the name of economic development. They provide no coverage of parties (such as ISIS) that do not happen to be states. And there is no mechanism for automatic action in the event a party or anyone else acts in ways the Convention seeks to prevent. Such action could encompass military action or sanctions; the idea would be to stop such destruction now and to deter it in the future.

One positive development worth noting in this regard was the successful prosecution in 2016 in the International Criminal Court (ICC) of Ahmad al-Faqi al-Mahdi, who led forces of a radical Islamic group (Ansar Dine) reportedly linked to al-Qaeda who destroyed shrines in Timbuktu in 2012. He received a prison sentence of nine years after pleading guilty. But one should not make too much of this, as this is the first case on damage to cultural artifacts that the ICC has ever heard. The reach of the ICC, like the relevant Conventions, is limited.

The hard and sad truth is that there is much less in the way of international community than the frequent invocation of the term suggests. Alas, this reality applies to people as well as to buildings and objects. The international community is on record supporting the principle known as the “Responsibility to Protect,” widely referred to as R2P. A UN World Summit in 2005 declared, “Each individual state has the responsibility to protect its populations from genocide, war crimes, ethnic cleansing and crimes against humanity.” What added to the significance was the additional statement that the international community had not just the right but the obligation to act, including with military force, regardless if the government in question asked for such intervention or even if it opposed it.

But to set a norm is one thing; to interpret it in the case of specific situations and to act on it as its authors intended is something very different. R2P has had no discernable effect on the well-being of the Syrian people; indeed, several members of the international community, including the Syrian government, Russia, and Iran, have intervened not to protect innocent people but to add significantly to their misery.

If the world is unwilling to fulfill its responsibility to protect people, it is highly unlikely to be able and willing to come together on behalf of statues, manuscripts, and paintings. To be sure, individual institutions such as the Getty can help, be it by taking in on a temporary basis objects from endangered counterparts around the world or by maintaining not just inventories but detailed images of holdings. No criticism is meant when I say this helps but only at the margins.

There is no getting around the conclusion that there is no substitute for stopping those who would destroy cultural property before they do it. In the case of today’s terrorists, who have emerged as the principal threat to the past, this involves discouraging young

people from choosing radical paths, slowing the flows of recruits and resources, persuading governments to assign police and military units the mission of protecting valued sites, and when possible attacking the terrorists before they strike. This last task involves the gathering and then dissemination of accurate, timely intelligence along with the training, equipping, and advising of friendly governments. On some occasions, it may call for the United States and other like-minded countries to carry out direct military action, be it with drones or special operations forces. If a government is the source of the threat to cultural sites, then sanctions may be a more appropriate tool. Indicting, prosecuting, convicting, and jailing those who carry out such destruction might prove to be something of a deterrent that could influence the behavior of those who would otherwise follow in their footsteps. It is not all that different from what is required to stop violence against persons.

Until then, Historicide will remain an all too real threat and, as we have seen, a reality. The past will be in jeopardy. In that sense, it is no different than the present or future.

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J. Paul Getty Trust / Culture at Risk



Taktsang Palphug Monastery (also known as Paro Taktsang or Tiger's Nest Monastery), a 17th-century Buddhist temple complex in the Himalayan mountains in Bhutan. Bhutan is using Arches—an open source software platform created by the GCI and World Monuments Fund—to develop its national heritage inventory system.

Getty Conservation Institute

TIMOTHY P. WHALEN, DIRECTOR

THROUGHOUT HISTORY, the long-term survival of cultural heritage has never been a guaranteed proposition. This is no less true today. One need not search long or hard for recent accounts of the destruction of cultural heritage in places around the world at the hands of religious extremists—or its loss through simple neglect. The accounts are dismaying, recording the tragic loss of heritage that has survived for centuries but is now gone forever. International efforts to prevent these transgressions against our collective inheritance are critical.

At the same time, the extensive media coverage that such events garner distract us from other threats to cultural heritage—threats that can, in fact, be greatly reduced through measures already available to us. Increasingly, practical and effective tools exist to combat these kinds of threats, which include natural disasters, environmental forces, urban development, and mass tourism.

Since its founding over thirty years ago, the Getty Conservation Institute (GCI) has dedicated itself to the creation and dissemination of knowledge that can assist the conservation profession in its work. Much of that work consists of striving in a multiplicity of ways to reduce the array of risks faced by cultural heritage internationally. In our projects, the risks can be as subtle as those posed by small variations in a museum environment to those as powerful and devastating as earthquakes. But whatever the case, our project work is characterized by careful study and testing to develop effective measures capable of reducing risk. Several current GCI projects are focused on reducing risk for a variety of cultural heritage.

Arches and the Middle East

For organizations responsible for the safeguarding of cultural heritage places, heritage inventories are the most important tool for making proactive, timely, and informed decisions. After all, the essential first step in protecting cultural heritage sites at risk is knowing what and where they are. Inventories are most effective and reach their fullest potential when employed through modern information technologies that offer widespread and quick access to key information, and that allow easy updating of records to reflect changing conditions. However, developing and maintaining effective digital inventory systems and sustaining related data is a costly, difficult undertaking, often beyond the reach of many heritage organizations.

In an environment of diminishing resources for heritage organizations, the GCI and World Monuments Fund created the Arches Heritage Inventory and Management System (Arches), a modern open source software platform designed for use by heritage institutions around the world. Arches, web-based and geospatially enabled, is purpose-built for managing inventories of all types of cultural heritage places, including buildings, structures, archaeological sites, cultural landscapes, urban districts, and cultural routes. Arches is freely available for downloading by large and small organizations, government entities, and nonprofit groups, and can be configured and customized without restrictions to meet their particular needs. Organizations may choose to provide unrestricted access to their Arches implementation and data or limit access.

A number of organizations worldwide have already implemented Arches, including the American Schools of Oriental Research (ASOR). In response to the destruction of cultural heritage of Syria and areas of Islamic State activity within Iraq, in 2014

View of ruins of the ancient city of Palmyra, Syria, prior to recent intentional destruction by the Islamic State. Photo: Bernard Gagnon CC BY-SA



the US Department of State collaborated with ASOR to further the aims of documenting damage, promoting global awareness, sharing information with other organizations around the world, and planning emergency and post-war responses. Since May 2015, ASOR has used Arches as part of its Cultural Heritage Initiatives for Syria and Iraq.

In April 2016, the GCI and ASOR signed an agreement through which the GCI is providing additional direct support to ASOR for their Syrian and Iraqi initiatives. As Andrew Vaughn, ASOR's executive director noted at the time, "The work of the GCI and ASOR demonstrates the role humanities play in the broader discussion of international relations and cultural security. Arches is the only software that serves the needs of the cultural heritage community when it comes to this kind of data gathering, organization, and analysis."

The GCI-ASOR collaboration and subsequent enhancements to Arches will address significant challenges associated with cultural heritage monitoring in conflict zones. Key enhancements resulting from this collaboration will include the capacity to better utilize satellite imagery, rapid assessment capabilities for mobile data collection, and increased security for the submission of data. The improvements to Arches growing out of this collaboration will be valuable to others seeking to use the Arches system in emergency situations in the future.

The ability to quickly and securely assess the condition of cultural heritage sites that are endangered by conflict is a necessity, especially in the wake of the destruction of places of such significance as the ancient city of Palmyra in Syria. The GCI-ASOR collaboration provides a model for ways in which the international community can collaborate and coordinate to promote cultural security and protect the world's cultural heritage.

In addition to ASOR, the Endangered Archaeology in the Middle East and North Africa project at Oxford University is using Arches to record archaeological sites and landscapes that are under threat across the Middle East and North Africa from rapid population growth, urban expansion, agricultural development, warfare, and looting.

A number of other organizations around the world have adapted Arches to inventory their cultural resources, including the City of Los Angeles; a Manila-based nonprofit for its Philippine Heritage Map; Bhutan's Division for Conservation of Heritage Sites; Queen Anne's County, Maryland; and the Armed Forces Retirement Home (a historic residential campus for military veterans in Washington DC). A national-scale implementation in the Caribbean is under preparation.

Visitor Management at the Mogao Grottoes

Ironically, a significant threat to built cultural heritage grows out of its very popularity. In an age of global mobility characterized in part by an increasing desire of people to visit places of artistic and historic importance, the significant increase in heritage-oriented travel has fueled the phenomena of mass tourism, which, in turn, constitutes its own threat to the long-term preservation of the very cultural resources that have attracted visitors in the first place. Sustainable use of cultural heritage sites was, and remains, a challenge at significant and popular sites. Still, if managed properly, large numbers of visitors coming to historic places need not lead to a site's deterioration.

At the World Heritage Site of the Mogao Grottoes, located near the town of Dunhuang in northwestern China, the Dunhuang Academy, the organization that stewards the site, has been collaborating with the GCI to address issues of mass tourism. Mogao—an ancient Buddhist site that was on the Silk Road—dates from the fourth to the fourteenth century, and contains 492 decorated cave temples excavated into 1.6 kilometers of cliff face. The site includes some 45,000 square meters of wall paintings and over 2,200 polychrome sculptures, together comprising the largest, most magnificent body of Buddhist art in China.

At the beginning of the twenty-first century, an explosive rise in tourism, predominantly domestic, emerged as one of the greatest problems facing Mogao. The tourism situation had reached crisis dimensions, threatening the art in the cave temples while simultaneously degrading the visitor experience through overcrowding in the confined spaces of the rock-cut caves and along narrow access walkways.

The Dunhuang Academy, one of the premier cultural heritage institutions in China, has been working with the GCI on a number of conservation efforts at the site for over twenty-five years. Part of that work was related to the Academy's development of a comprehensive master plan for the site. The plan dealt with all aspects of visitor management and interpretation, but crucial among the strategies proposed was a carrying capacity study, which the GCI and the Academy undertook beginning in 2001. The driving forces for the study were preservation of the art and the need to better understand the causes of deterioration—and whether (and to what degree) visitation contributed to the decay and damage found in the wall paintings. The study sought to understand natural and human-induced deterioration

as a prerequisite to determining safe levels for visitation that still provided a good visitor experience. Achieving this balance required a range of expertise and disciplines, including analytical and laboratory investigations, environmental research, analysis of site visitation, physical condition assessments, and development of visitor flow simulation models and visitor management systems.

The capacity study was integral to the larger visitor management plan that included a new visitor center, which opened in 2014 to offer site visitors with state-of-the-art presentation and interpretation. Such comprehensive planning has provided the Academy an opportunity to manage tourism growth in a sustainable manner and from a position of strength, rather than on the defensive against tourism



Visitors inside Cave 100 at the Mogao Grottoes, Dunhuang, China. Photo: Sun Zhijun, Dunhuang Academy

pressure. Beyond Mogao, the capacity study offers a methodology and strategies applicable to other sites facing debilitating tourism growth. Better integration of management systems and monitoring of operations is an ongoing activity as Mogao visitor numbers reached one million in 2015. Thorough assessment and planning have laid solid groundwork for maximizing visitation while preserving the site and its art.

In tandem with development of the Mogao visitor study, two international workshops were held at Mogao to address concerns about tourism growth, especially at World Heritage sites. A 2009

workshop, “Advancing Sustainable Tourism at Natural and Cultural Heritage Sites,” was organized by the Australian and Chinese governments, the GCI, and the Dunhuang Academy, with support from the Asia Pacific Economic Cooperation (APEC) Tourism Working Group. The aim of the workshop (which brought together experts and representatives from twenty-one countries) was to discuss tourism at World Heritage sites in relation to potential changes in the operational Guidelines of the World Heritage Convention. In May 2013, the GCI, the Dunhuang Academy, and China ICOMOS co-organized an international colloquium, “Visitor Management and Carrying Capacity at World Heritage Sites in China,” at the Mogao Grottoes for a focused look at visitor management and carrying capacity. It was in the context of visitor management challenges at Mogao and with a view to increasing awareness in China of methods and approaches to managing visitors that the workshop was conceived. Case studies were presented of World Heritage sites in China, as well as international examples of visitor management.

The GCI’s overall conservation work at Mogao provided the impetus for the landmark exhibition, *Cave Temples of Dunhuang: Buddhist Art on China’s Silk Road*, which opened at the Getty Center in May 2016 (see Getty Conservation Institute Highlights).

Museum Collection Environments

While objects in collections are not subject to the same environmental risks faced by built heritage, the issue of what constitutes appropriate collection environments, once thought a fairly settled matter, is now more open to question. In recent years, concerns have grown over practices for maintaining climatic conditions for objects—not only those imposed by institutions in international loan agreements but also, more generally, for collections on long-term display and in storage. These concerns reflect the imperative of environmental and financial sustainability, as well as the need to consider new understandings about collection requirements and advances in approaches to environmental control.

Since the mid-1970s, many museums have regarded a relatively narrow set of environmental parameters as providing the optimum conditions for preserving their collections. Although never actually prescribed as a standard by a professional body, this range nonetheless served as a de facto standard and became a frequent and—until fairly recently—generally unquestioned specification for

institutional loan agreements. However, this somewhat narrow target range has proven difficult for collecting institutions to meet consistently for various reasons, including those relating to the vagaries of climate, the capabilities of climate control systems, and the availability of human and financial resources necessary for maintaining tight controls. Managing climatic conditions within this narrowly defined range is also highly dependent on continued access to reliable and relatively low-cost energy sources, a situation that can no longer be taken for granted. As a result, museums, libraries, and archives are now reconsidering their specifications for collection environments.



GCI staff at work on a pilot study monitoring the condition of selected wooden objects in controlled environmental conditions, as part of GCI’s Managing Collection Environments Initiative. Photo: Evan Guston

While some in conservation are working under new specifications that allow a broader climatic range, there remains uncertainty within the profession about the consequences to collections of adopting a more liberal approach to exhibition and storage environments. A major impediment to a wider acceptance of broader environmental parameters is the current incomplete understanding of the chemical and mechanical reactions of some hygroscopic materials to relative humidity and temperature levels outside a narrow range. More research is needed to determine whether permanent damage occurs in these materials, or to more susceptible objects associated with them, in the broader climatic ranges under consideration, and to understand the rate and degree of fluctuation they can withstand.

To address this need, the GCI established its Managing Collection Environments initiative (MCE), which is working on a number of compelling research questions and practical issues pertaining to the control and management of collection environments. The initiative seeks to inform environmental strategies for collections, taking into consideration the types of buildings and environmental systems that will sustain climatic conditions and acknowledging that any strategy should be an integral part of heritage preservation as a whole.

Recent MCE work has included both education and research. In February 2016, in partnership with the Smithsonian’s Lunder Conservation Center, the initiative offered two workshops on museum lighting titled “Masterclass on Museum Lighting: Beyond White LED.” Each was attended by an international group of conservators, scientists, and exhibition and lighting designers. The following month, an instructors’ meeting was held in Washington

DC, hosted by the National Endowment for the Humanities, to launch plans for the MCE course Managing Collection Environments, scheduled to start in early 2017.

On the research side, analysis has begun of macro- and micro-mechanical properties of artistic materials. This work will improve understanding of how aging affects mechanical properties of different artist’s materials, and the probabilistic distribution of these properties across a typical collection of a certain age. Simultaneously, a pilot study was initiated to monitor the condition of selected wooden objects in controlled environmental conditions. Employing methodologies found in epidemiology, the pilot study uses several techniques for quantifying damage typologies that can be used in a larger series of prospective cross-sectional studies. Partners in this work include the Jerzy Haber Institute, Polish Academy of Sciences; Rijksmuseum Amsterdam; Technical University Eindhoven; and the J. Paul Getty Museum.



A GCI master class on museum lighting, presented in collaboration with the Lunder Conservation Center at the Smithsonian American Art Museum and the National Portrait Gallery in Washington, DC.

Street in the historic center of Cusco, Peru. The historic center is limited to two-story mud-brick structures, some dating from the 16th century. Photo: Scott Warren



Seismic Retrofitting in Peru

Among the threats to cultural heritage posed by forces of nature is the destructive power of earthquakes. Included among the built heritage particularly vulnerable to seismic events are structures composed of earth. A universal and ubiquitous form of construction, earthen building material appears in ancient archaeological sites as well as in modern buildings, in large complexes and historic centers, in individual structures, and in the form of decorated surfaces. Throughout the world, there are notable historic buildings constructed from earth situated in seismic zones.

During the 1990s, the GCI conducted a major research and laboratory testing program—the Getty Seismic Adobe Project (GSAP)—to investigate the performance of historic adobe structures during earthquakes and to develop effective retrofit methods that preserve the authenticity of these buildings. Results of this research were disseminated in a series of publications in both English and Spanish. In 2006, the GCI hosted a colloquium for an interdisciplinary group of sixty international specialists to assess the

impact and efficacy of the GSAP seismic retrofitting recommendations and to discuss where and how GSAP guidelines had been implemented. The participants concluded that the methodology was effective but that its reliance on high-tech materials and professional expertise was a deterrent to its wide implementation in many seismically active places with large numbers of historic earthen buildings, such as throughout South America.

In response, the GCI in 2010 initiated a new seismic retrofitting research project with the objective of adapting the GSAP guidelines to better match the equipment, materials, and technical skills available in many countries with earthen buildings. The project includes the development of low-tech, cost-effective seismic retrofitting techniques and recommendations on easy-to-implement maintenance programs that improve the seismic performance of historic earthen buildings while preserving their historic fabric.

Peru was selected as the project's location because of its extensive current and historical knowledge, the interest in Peru in retrofitting earthen buildings, and the country's potential research partners and organizations that could implement new techniques through model projects. The GCI joined the Ministry of Culture of Peru and the School of Sciences and Engineering at Pontificia Universidad Católica del Perú—along with the Department of Architecture and Civil Engineering at the University of Bath in the United Kingdom—to launch the Seismic Retrofitting Project (SRP), which receives support from the GCI Council. The SRP aims to design appropriate retrofitting techniques; verify their efficacy through scientific testing and modeling; develop a methodology and guidance for implementing suitable retrofitting techniques for practitioners, including conservation professionals, building officials, site managers, and local builders; and work with regulatory authorities to gain acceptance of these methods, thereby ensuring they are embedded in practice.

The first three phases of the project included: (1) identifying prototype buildings that represent key earthen historic structures in South America; (2) undertaking detailed site inspections, structural assessments, and material assessments of each prototype, followed by laboratory testing of key building elements and developing numerical models of the prototypes to understand their response to seismic activity; and, (3) designing, testing, and modeling of potential retrofitting strategies for each prototype building. The project is currently in its fourth or implementation phase, in which tested designs are beginning to be applied to two of the four prototype buildings in Peru—Ica Cathedral and the Church of Kuño Tambo.

The SRP is generating new information on the characteristics of the materials used in earthen heritage buildings; the effectiveness of traditional retrofitting techniques; the seismic behavior of traditional construction systems; and the appropriate methodology to evaluate, diagnose, and implement seismic retrofitting projects in Peru and other countries in seismic zones. The initiative's final phase will include production of guidelines to be used by conservation professionals, building officials, site managers, and local builders—whose traditional knowledge has been an essential source of information for this project—to retrofit earthen historic buildings, helping ensure that this heritage can survive the earthquake threat it perpetually confronts.

A Multifaceted Approach

The conservation measures and initiatives just described are the result of years of steadfast and meticulous work by conservation professionals, not only at the GCI but at the many organizations with which we partner internationally. Beyond our own projects are the numerous dedicated endeavors of other organizations around the world that maintain an equal measure of commitment to the preservation of cultural heritage. This multiplicity of efforts reflects a growing and more universal understanding of the ways in which cultural heritage enriches the human experience, recalling for us the aspirations of humanity through time, and providing us with a foundation for constructing a more creative and humane future. There is no better reminder of our shared history and common humanity than the achievements manifest in the full range of our cultural heritage—be it a prehistoric rock art site, a Buddhist cave temple, a Renaissance painting, a Hellenistic bronze sculpture, a Maya pyramid, an historic city core, or an iconic modernist home.

The success of the collective efforts on behalf of cultural heritage preservation does not only rest on the conservation field's technical innovation, expertise, and persistence. Those things are essential, but they are not the sole component of a strategic approach for substantially reducing the risks facing cultural heritage. The other and equally critical part of confronting the threats to heritage is public awareness of—and support for—this conservation work, manifest through political will and the allocation of strongly needed resources. Through research, study, and testing in the field, the GCI has increased the number of ways that the reduction of risk from a range of threats can be practically achieved. Ultimately, if we are to preserve the cultural heritage we value, we must do more to expand support for tested and effective methods that can substantively diminish the threats to that heritage. It is a responsibility that falls on us all.



Eileen Gray's Villa E-1027,
Roquebrune-Cap-Martin, France.
© Manuel Bougot 2016

Getty Foundation

DEBORAH MARROW, DIRECTOR

OVER MORE THAN THREE DECADES, the Getty Foundation has developed and awarded seven thousand grants in Los Angeles and around the world that support the greater understanding and preservation of the visual arts. A common thread that knits all of these projects together is a desire to make a difference in the fields in which the Getty works: heritage conservation, museums, and art history. In a number of cases, our grantmaking has also been a change agent in the protection of cultural heritage under threat across the globe. The underlying causes of these hazards can vary greatly, from environmental shifts to political conflicts to the natural, yet irreversible, effects of time as humanity's artifacts age. Regardless of the problems' origins, the Foundation's strategic grant initiatives are addressing culture at risk through three critical activities: conserving significant art and architecture; training future stewards to care for this heritage; and bringing together scholars to produce new research that enhances our knowledge of cultural artifacts of the past and present. With this report, we share highlights of recent Getty Foundation grants that are protecting culture at risk on the international stage.

CONSERVATION

The Getty Foundation has a long history of supporting the conservation of architecture and significant museum collections at an international scale. In both areas, we emphasize research and careful planning before undertaking treatments. When implementation funding is provided, the Foundation seeks and develops model projects that have the potential to benefit the care of other artworks and sites facing similar challenges. Two current strategic initiatives in conservation illustrate this practice: Keeping It Modern and the Panel Paintings Initiative.

Eladio Dieste's Cristo Obrero Church, Atlántida, Uruguay.
© Leonardo Finotti



Keeping It Modern

Modern architecture is one of the defining forms of the twentieth century. The crowning achievements of this movement, from Walter Gropius's Bauhaus buildings in Europe to Ludwig Mies van der Rohe's Seagram Building in New York City and Lucio Costa and Oscar Niemeyer's Brasilia in Latin America have come to symbolize the aspirational twentieth-century ideals of progress, technology, and openness. Yet the architecture that epitomizes the era is increasingly at risk. The experimental materials and novel construction techniques used by many architects and engineers were often untested and have not always performed well over time. In addition, heritage professionals do not always have enough scientific data on the nature and behavior of these materials and systems to develop the necessary protocols for conservation treatment. In response to these threats, the Getty Foundation developed its Keeping It Modern initiative devoted to the conservation of significant twentieth-century architecture around the world.

The first three rounds of Keeping It Modern grants are supporting thirty-three different projects that truly span the globe, with buildings in nineteen different countries across Africa, Asia, Australia, Europe, and the Americas. Two of these projects are directly related to the Getty Conservation Institute's Conserving Modern Architecture Initiative. Projects funded during the past year have added to the breadth of this initiative, including the first two buildings selected for support that were designed by women—Eileen Gray's Villa E-1027 in Southern France and Lina Bo Bardi's Casa de Vidro in Brazil.

Nearly all of the Getty grants in this area have concentrated on conservation planning and technical research, with a special focus on materials that are prevalent in modern movement architecture. One example is concrete, which came into use on a much wider scale in the postwar era given its increased availability, relatively low cost, and flexibility to be cast into new forms. Over time the experimental application of this material has led to structural compromises and aesthetic changes that can differ dramatically from the original design and appearance. From Jørn Utzon's Sydney Opera House to Max Berg's Centennial Hall in Wrocław, Poland, to Marcel Breuer's Saint John's Abbey in Minnesota, many Getty grants are supporting technical research into the performance and aging of architectural concrete to produce improved conservation methods that can be shared widely with the field.

Another common material is architectural glass, and this year the Foundation is supporting two new projects that incorporate large panes of *dalle de verre* stained glass: Wallace Harrison's First Presbyterian Church in Connecticut and Frederick Gibberd's Liverpool Metropolitan Cathedral in England. Both buildings utilized this technique of embedding panes of brightly colored glass into a concrete matrix and set a new precedent in achieving elegance with cost-effective, pre-fabricated materials. Unfortunately, *dalle de verre* has proved highly vulnerable to water ingress with aging, so the scientific studies being developed with the Getty's support at these two sites will provide repair methodologies that can be applied to hundreds of other buildings that feature this type of glass work.

Keeping It Modern has been underway for several years, and the results of early grants are very positive. One important outcome is the development of conservation management plans for many of the buildings being supported by Getty grants. These are comprehensive documents that guide the long-term maintenance of historic sites and are a relatively

new practice for the field, such as the Getty-funded conservation management plan that was recently completed for Alvar Aalto's Paimio Sanatorium. Carefully designed by the prominent modern architect as a "medical instrument" for treating tuberculosis, Aalto's sanatorium had fallen into disuse and was in danger of demolition. Now, thanks to a thorough conservation management plan—the first of its kind in Finland—this landmark building has a new use and strong government support. The plan is forming the basis of a preservation textbook and is already influencing the treatment and care of other historic properties in the country. Similarly, the conservation team of the Centennial Hall in Wrocław was invited by the Polish government to present its conservation management plan at an upcoming conference celebrating the tenth anniversary of the building's inscription on the UNESCO World Heritage List. These and other Getty-funded conservation management plans are proving their value by saving important buildings for the future, but also by providing model plans that can guide the field as it looks to define and implement a newly emerging standard. Dissemination is critical to achieve this goal, so the Foundation is developing a free, online platform to share all of the technical reports generated through Keeping It Modern.



Alvar Aalto's Paimio Sanatorium, Finland.
Photograph: Maija Holma, Alvar Aalto Museum

Members of the conservation team in front of Giorgio Vasari's *Last Supper* (1546) after reassembly.
Courtesy Archive of the Opificio delle Pietre Dure, Florence. Photograph © Opificio delle Pietre Dure



Panel Paintings Initiative

Old master paintings on wood backings—also known as panel paintings—are among the most cherished artworks in many North American and European collections. Yet many panel paintings pose difficult conservation challenges as their wooden supports warp and crack with age. Today only a handful of international experts worldwide possess the experience and technical expertise to work on the most delicate cases, and many of these individuals are approaching retirement, with few opportunities to prepare the next generation of conservators. In response, the Getty Foundation launched the Panel Paintings Initiative in partnership with the Getty Conservation Institute and the Getty Museum to ensure that a new corps of structural panel paintings conservators is in place before the current experts retire.

Since 2009, the Foundation has been developing and awarding grants to conserve panel paintings of the highest caliber that also include intensive training residencies to pass on the necessary hand skills, aesthetic judgment, and analytical tools needed to care for these artworks. To date, Getty projects have allowed participants to work on some of the most

highly visible masterpieces in the history of Western art, including Hubert and Jan van Eyck's *Ghent Altarpiece* (1432), Albrecht Dürer's *Adam and Eve* (1507), Pieter Breughel the Elder's *Hunters in the Snow* (1565), and Peter Paul Rubens's *Triumph of the Eucharist* series (1626), to name a few. During the last fiscal year, work has progressed on several critical conservation grants.

Fifty years ago, on November 4, 1966, the people of Florence suffered a devastating flood that threatened some of the city's most beloved art and architecture, leaving many works severely damaged. Since that time, nearly all of the surviving artworks have been repaired—all but one. Giorgio Vasari's *Last Supper* (1546) is a monumental panel painting that measures more than eight by twenty-one feet. While Vasari is better known as one of the fathers of the discipline of art history through his *Lives of the Artists* series that chronicled the Italian Renaissance, the *Last Supper* is an example of his artistic talents, which ranged from painting to architecture and design. After being submerged in water for over twelve hours, Vasari's painting required immediate separation of its five individual panels to hasten drying. Conservators



also applied an emergency paper treatment to the surface to prevent paint from simply peeling off its sodden wood support. For more than four decades, the panels were stored in this state—separated and barely intact—until conservators were confident that they had the right skills to undertake a responsible treatment that could restore the painting’s structural integrity and beauty.

In 2010, a Foundation grant enabled a team of experts at the Opificio delle Pietre Dure (OPD) in Florence to tackle this challenging conservation project. The treatment also provided the perfect opportunity to train younger conservators. Working together the team developed a conservation solution based on the structural support system originally devised by Vasari himself, which has stabilized the painting while also allowing the wooden panels to move naturally with standard temperature and humidity fluctuations. The team was able to recover an unanticipated amount of the original painted surface, revealing the artist’s hand in surprising detail. Now that the individual panels have been rejoined with a secure and lasting support, Florentines are returning to public view the last major flood-damaged artwork that remained untreated with a joint exhibition of the OPD and the Museo dell’Opera di Santa Croce during the city’s commemoration of the fiftieth anniversary of the flood.

While work concluded in Florence, conservators in Austria are just beginning the treatment of another important Italian panel painting: Caravaggio’s *David with the Head of Goliath* (ca. 1600–02) in the collection of the Kunsthistorisches Museum, Vienna. This artwork is one of only two extant paintings by the artist on wood panel, and Caravaggio created this hauntingly beautiful and emotionally evocative scene during his first Neapolitan stay. Unfortunately, the panel is in particularly fragile condition, the result of well-meaning but flawed conservation interventions in the past that shaved the wood support to only a few millimeters thickness—almost as thin as paper. With the Getty’s support, experts at the Kunsthistorisches Museum have completed a careful study of the wooden support and prepared a treatment plan that is now underway. The project requires the removal of an existing cradle, a latticed wooden structure that was attached to the back of the panel to prevent warping but instead proved too rigid and caused harmful cracks and splits. Following the cradle’s removal, the panel must rest before the conservators can determine the next steps, which will include the construction of a new flexible support and the repair of multiple small fractures that disrupt the painted surface. While conservators can never be completely prepared for how artworks change over time, this approach of completing technical study and in-depth planning with minimal but highly-skilled intervention is promoted by the Getty Foundation and helps artworks that are threatened today achieve a more secure tomorrow.



David with the Head of Goliath, ca. 1600-1602. Michelangelo Merisi da Caravaggio. Photograph courtesy of the Kunsthistorisches Museum Vienna

TRAINING

In order to survive natural and man-made dangers, cultural heritage needs informed stewards who can preserve it and help others understand its value. The greatest need is often in places with very important material history where care is forced to take a back seat to active political conflicts or pressing infrastructural needs to meet the demands of fast-growing populations. The following two projects, MOSAIKON and India and the World, are examples of Getty grants that are supporting training to defend culture at risk.

MOSAIKON

Even before the current wave of conflicts swept across North Africa and the Middle East, there was a key art form of the past in the greater Mediterranean that faced significant threats. Decorative mosaic floors have survived in great numbers in archaeological sites across the region, a material reminder that these areas were once wealthy territories of the Roman Empire.

Many have also been removed, or lifted, from their original contexts and stored in museums. These tiled pavements of stone, cut glass, and shells range from intricate geometric patterns to complex figurative scenes, providing a window onto life in the colonies in the ancient world. The sheer number of these artworks, however, makes preservation a challenge. Complicating matters further, there is a lack of training opportunities and resources in the region to provide the restorers who care for Roman mosaics with the necessary skills to ensure routine maintenance, let alone take on more complex treatments. For these reasons, the Getty Foundation joined forces with the Getty Conservation Institute and external partners ICCROM (the International Centre for the Study of the Preservation and Restoration of Cultural Property) and ICCM (the International Committee for the Conservation of Mosaics) to develop MOSAIKON, a regional program dedicated to the conservation of ancient mosaics in the Mediterranean Basin.



Participants in the final module of the MOSAIKON training program organized by the Centro di Conservazione Archeologica work on the treatment of a Roman mosaic at Ephesus in Turkey. Photograph courtesy of CCA-Roma

The Foundation has concentrated on training grants that target professionals from countries with significant museum collections, including Algeria, Libya, Jordan, Syria, and Tunisia. A key grant project in this effort began this year in Southern France, through a program co-organized by the Atelier de conservation et restauration du musée départemental Arles antique (MDAA) and the Centre Interdisciplinaire de Conservation et Restauration du Patrimoine in Marseille. The training is bringing together a dozen restorers from Algeria, Egypt, and Lebanon for several sustained modules of intense coursework that includes an overview of mosaic history and techniques, mosaic terminology, documentation, site visits to nearby museums, and the study and treatment of several lifted Roman mosaics. The group met at the MDAA in early spring 2016 for their first course and made considerable progress in acquiring new knowledge and skills. Organizers also reported a convivial atmosphere and the beginning of stronger professional ties that can stretch across borders and benefit these professionals in the future. Training continues in fall 2016, with a concentration on more advanced treatment techniques and on the presentation of personal research projects that participants have undertaken in the interim on the mosaic collections at their home institutions. A closing ceremony will include representatives from the organizing institutions and the Getty, as well as government officials from the trainee's home countries, coming together to promote the program's international collaboration.

The current fiscal year also saw the completion of a five-year training effort in Italy at the Centro di Conservazione Archeologica (CCA) outside of Rome. Supported by several major grants from the Getty Foundation, the courses were first offered to a group of Syrians who care for the country's significant collections of ancient mosaics. While in Italy the Syrians formed a cohesive community—working together for concentrated periods of time without the distractions of home—and also had the opportunity to study at nearby archaeological sites, museums, and conservation laboratories. The participants found the course so useful that it was repeated for mosaic restorers from Tunisia, Jordan, and Libya—including a culminating site visit to Turkey to work on Roman mosaics at Ephesus. Upon conclusion of the training, the thirty participants have returned to their respective countries and are staying in touch with one another and sharing their work through social media. They are also using the skills they acquired to improve the care

of lifted mosaics in museums and other contexts and have begun to train others back home. One compelling example is the Syrians' application of MOSAIKON training to repair the mosaic façade of the early eighth-century Umayyad Mosque in Damascus that was damaged by a mortar shell. It is a chilling reminder of the considerable challenges these professionals face back home. Nevertheless, the success of the training has left the MOSAIKON partners optimistic for the improved care of this heritage going forward.

India and the World

The encyclopedic museum has collections that cover multiple traditions and time periods, offering a compelling and productive forum for cross-cultural comparison. Yet this model is rather uncommon in museums outside of North America and Europe. This past year the Foundation supported a British Museum pilot training program to a group of global museum professionals, "Creating Museums of World Stories." The workshop was held at the Chhatrapati Shivaji Mahārāj Vastu Sangrahalay museum (CSMVS) in Mumbai as part of a broad educational initiative to consider the encyclopedic museum model—with its emphasis on transnational storytelling and the interrelatedness of the human experience—beyond Europe and North America. Through a series of discussions and group exercises, the training workshop focused on the development of hypothetical exhibitions that could spread the values of universal art



Presentation of a proposed exhibition in Erbil, Iraq during the India and the World workshop at the CSMVS in Mumbai. Photograph courtesy of CSMVS

Participants in the fall 2015 workshop at the CSMVS (Chhatrapati Shivaji Mahārāj Vastu Sangrahalay) in Mumbai. Photograph courtesy of CSMVS



museums. This forum also allowed participants from numerous countries around the world to network with one another, ensuring that the international debate around the future of museums includes voices from across the globe. The Getty's support allowed nearly one hundred scholars—mainly from Africa, Asia, and the Middle East—to take part in the meeting.

The training workshop was modeled on the British Museum's successful International Training Programme (ITP), which was celebrating its tenth anniversary in Mumbai. The ITP fosters conversations across international boundaries, encouraging skills-sharing between museum professionals from across the world from very different institutions and backgrounds. It is a platform for mutual learning, discussion, and collaboration—intentionally designed as an open place where networks could flourish, rather than a prescriptive training course. This same methodology was applied for the "Creating Museums of World Stories" workshop, allowing ample time for group dialogue and information exchange.

The success of the training program has led the British Museum to utilize the workshop outcomes for the development of an exhibition with the CSMVS

that will open in fall 2017. *India and the World* is timed to coincide with the seventieth anniversary of India's independence, and the exhibition will present the country's substantial contributions to global culture in the context of world history. Inspired by the British Museum/BBC project, *A History of the World in 100 Objects*, the exhibition will feature artifacts from Indian collections alongside objects from other parts of the world drawn from the British Museum's unparalleled collections. It is hoped that this project, and the Getty-funded training that made it possible, will inspire similar exhibitions in other cosmopolitan cities outside of Europe and North America that connect local objects to global themes.

Ruins at the site of Ani in eastern Turkey.
Photograph © Stephen J. Kelley



RESEARCH

The act of interpretation is also an act of preservation. New scholarship creates greater awareness, which is a powerful tool for advocacy and protection in today's complex geopolitical landscape. It is in this spirit that Foundation grants for art historical research contribute to saving culture at risk, and our primary endeavor in this area is the Connecting Art Histories initiative.

Connecting Art Histories

The discipline of art history as we know it today developed in the nineteenth century as a practice centered in North America and Europe, with increasing growth in other parts of the world over the last several decades. Yet there is still uneven participation in the international dialogue about the history of art because many scholars live in countries where their scholarly production is stymied by difficult economic or political circumstances. This imbalance leaves many global artistic traditions vulnerable and threatens the future vitality of discipline. The Foundation's Connecting Art Histories initiative was created to expand the international exchange of ideas about art through various research and teaching programs.

Grantmaking has initially concentrated on bringing together scholars for extended periods of study in two priority regions: the greater Mediterranean and Latin America. To date, Connecting Art Histories projects have involved more than nine hundred participants from seventy different countries.

While the program is not focused solely on interpreting culture at risk, it has emerged as a common research theme among Connecting Art Histories projects. This is particularly true for the study of heritage produced during the medieval period in the Eastern Mediterranean, a time and place that was characterized by a complex melting pot of divergent political, ideological, and religious beliefs, coexisting in relative amity. In the modern era, much of this tolerance has been eroded by sectarianism and nationalism, and multivalent objects whose style and meaning encompass different cultural traditions are in danger of politically motivated destruction. A powerful example is the medieval Armenian capital of Ani, a site located in present-day Turkey in the Eastern province of Kars that has been visited by Connecting Art Histories research teams.

Today Ani is a series of ruins dotting a remote, desolate landscape. But in the medieval era during the tenth and eleventh centuries, this settlement was a bustling hub along the ancient Silk Road that nearly 100,000 residents called home. According to UNESCO, which recently inscribed the site on its World Heritage list this past year, Ani's multitude of religious, civic, and military buildings offer a "comprehensive overview of the evolution of medieval architecture through examples of almost all the different architectural innovations of the region between the seventh and thirteenth centuries CE." Against all odds these precious examples have survived, withstanding waves of conquerors—including Seljuk Turks, Georgians, and Mongols—and various natural disasters, from earthquakes to storms. Yet they are not without threats in the present day, as political and religious conflicts intensify in central Eurasia.

Two different Connecting Art Histories projects have visited Ani, signaling the continued value of the site to contemporary scholars in understanding the past. An ambitious research program undertaken by the Kunsthistorisches Institut in Florence involved over one hundred scholars from around the world who traveled there as part of a larger study of artistic connections among cultures in the Mediterranean, Middle East, Central Asia, and the Indian subcontinent from late antiquity to early modernity. By studying the movement of cultural objects between cities like Ani along key trade routes, the group's research offers compelling proof that globalization is not only a twenty-first century phenomenon. Cultural hybridity is identified and celebrated as a fact of life rather than a problem that needs to be solved. In addition, the expansive research team included younger scholars from over a dozen countries—many of whose governments are at odds—who developed new professional networks that can help them break free from the limiting nationalist discourses that have held art history back, both in this part of the world and in others. During the past year, organizers have concentrated on consolidating the team's work into a comprehensive scholarly publication that will promote a transnational and transcultural understanding of the art of this time period.

More recently a group of scholars organized by the Courtauld Institute of Art visited Ani in summer 2016 as part of the Getty-funded project, "Crossing Frontiers: Christians and Muslims and their Art in Eastern Anatolia and the Caucasus." Sites like Ani are central to their study of monuments from the

Frescoes inside the Church of Saint Gregory of Tigran Honents.
Photograph: Mr Hicks 46 CC BY-SA 2.0 (<https://www.flickr.com/photos/teosaurio/8949321352/>)



twelfth to fourteenth centuries that were forged from the collision of four worlds: the Christian cultures of Anatolia and the Caucasus, the Turkic cultures of Anatolia, the Arabic culture of Syria that reached into northern Mesopotamia, and the Persian culture of Iranian Azerbaijan. Each of these societies left their marks on the region's surviving heritage, primarily through architecture but also through portable precious objects such as ceramics, metalwork, and manuscripts. Although these artworks are now increasingly divided by modern frontiers, the medieval cultures that generated them were overlapping and interdependent. Through field research at sites such as Ani and visits to museum collections in Turkey and Armenia, the group is reuniting the study of this heritage by demonstrating that objects can participate in multiple art histories across the region and that the study of individual monuments is more enlightened when they are examined from multiple points of view.

As all of these examples have demonstrated, a key outcome of the Foundation's grants to support conservation, training, and research around the world is the protection of our cultural heritage. We believe in preserving monuments and artworks of the past and in preparing the professionals who care for them to continue to do so in the future. And we believe that a framework of interpretation that acknowledges the coexistence of differing cultural traditions is critical if we hope to save humanity's creative endeavors for the enjoyment and understanding of generations to come. This is just a taste of our work in the past year (additional updates on the activity of other grant initiatives in the current fiscal year can be found on page 48).



Weavers conserve a tapestry at Gobelins Manufactory in Paris, France. Photo courtesy of Gobelins Manufactory

J. Paul Getty Museum

TIMOTHY POTTS, DIRECTOR

IN NOVEMBER 2015, two tapestries from the collection of France's Sun King were carefully loaded into a freight carrier for the eleven-hour flight from Europe to Los Angeles. Part of France's rich historic patrimony, these exquisite objects woven from wool, silk, and gold-wrapped thread, are now part of the collection of the Mobilier National, the French national repository for historic furniture and interior decoration. The tapestries had just been cleaned—for the first time in more than one hundred years—at the De Wit Royal Manufacturers in Belgium and then conserved in Paris and Aubusson (in central France) so they could be featured in the Getty's major loan exhibition, *Woven Gold: Tapestries of Louis XIV* (on view December 15, 2015–May 1, 2016). The cost of this meticulous restoration, which took nearly a year, was funded by the Getty Museum.

Conservation

As with many art museums, one of the Getty's primary responsibilities is to care for the works in its own collection as it seeks to study, interpret, and conserve artistic heritage across a wide range of centuries and media. Unlike most of the Getty's peer institutions, the Getty Museum goes well beyond this mandate, partnering with institutions in Europe and America to facilitate the study and restoration of works in other museums that otherwise might not receive the attention they require. The collaboration with the Mobilier National is just the most recent example of the Museum's efforts to work with institutions that do not have the capacity to undertake such conservation projects alone.

Statue of a God (after reconstruction), Roman, AD 100–200. Marble. Skulpturensammlung, Staatliche Kunstsammlungen Dresden



In 2007, as part of a partnership agreement for conservation and exhibitions between the Getty Museum and the Dresden State Art Collections, an ancient Roman marble Statue of a God (AD 100–200) came to the Getty Villa from the Staatliche Kunstsammlungen Dresden in more than 150 pieces.

The statue had been damaged at the end of World War II while being transported by train, and the pieces have remained in storage ever since. Following more than two years of study and painstaking reconstruction at the Getty Villa, the figure can now again be appreciated as an important work of ancient Roman art.

Conservator works on *Mural* (detail), 1943, Jackson Pollock. Oil on canvas. University of Iowa Museum of Art, Gift of Peggy Guggenheim, 1959.6. Reproduced with permission from The University of Iowa



When the restored statue was returned to Dresden, it also bore a new identity. Since being found in Italy in the 1600s, the figure had been variously interpreted, as restored parts were removed and replaced, and had assumed a variety of titles, from Alexander the Great to Antinous in the guise of Bacchus. At the time, such restorations and recreations were commonplace. In June 2008, curators, art historians, and conservators gathered at the Villa to review the past additions and identities, and to determine what the statue's identity should be today. Because the original head and right arm are lost, the figure's exact configuration may never be known. However, after much deliberation, the decision was made not to add back any of the heads or arms of past restoration efforts and to identify the statue as Bacchus, the Roman god of wine. Today, the statue has been returned to Dresden where it once again graces the sculpture galleries after an absence of more than seventy years.

Some of the Getty Museum's collaborative conservation projects with other museums also take it beyond the Getty's own collecting areas. The most prominent recent example involved the monumental abstract expressionist painting by Jackson Pollock, *Mural*. Commissioned in 1943 by art collector and dealer Peggy Guggenheim for her New York City apartment, *Mural* is considered one of the most

Colossal Krater from Altamura, about 350 B.C., Greek, made in Apulia, South Italy. Terracotta. National Archaeological Museum of Naples, 81666. By permission of the Italian Ministry of Heritage and Culture and Tourism. National Archaeological Museum of Naples – Conservation and Restoration Laboratory



iconic paintings of the twentieth century. Now in the collection of the University of Iowa Museum of Art, it represents a seminal moment in Pollock's career as he moved toward a more experimental and gestural application of paint. In July 2012, the painting came to the Getty for study and conservation, providing a rare opportunity to look closely at its material structure, and to explore the paints Pollock used and how they were applied. This revealed an artist who combined traditional materials and methods of application with more unconventional ones, including house paints. *Mural* is one of Pollock's largest paintings, and its scale allowed him to develop innovative methods of paint application that would later become the hallmark of his "drip" style.

Following two years of treatment and research by Museum conservators and scientists from the Getty Conservation Institute, the painting's thick, dulling layers of varnish were removed and a new stretcher was fabricated to support the significant weight of the canvas. Today, *Mural* reflects much more accurately the masterpiece that Pollock created in 1943. The painting is currently on tour and was recently shown in Berlin at the Deutsche Bank Kunsthalle, the Museo Picasso Málaga in Spain, and during the Venice Biennale at the Peggy Guggenheim Collection.

Timothy Potts, director of the J. Paul Getty Museum, and Paolo Giulierini, director of the Museo Archeologico in Naples, sign an agreement for ongoing collaboration.



These examples of the Getty Museum's work to conserve and deepen the understanding of the world's cultural heritage build on a history of such collaborations going back some thirty years. Two eighteenth-century life-size animal paintings by French artist Jean-Baptiste Oudry—one of a rhinoceros affectionately known as Clara, the second of a lion—were treated at the Getty from 2003 to 2007, and then returned to their home at the Staatliches Museum Schwerin in Germany. From 2008 to 2015, thirteen funerary vases from southern Italy were studied and conserved as part of a collaborative restoration project with the Antikensammlung, Staatliche Museen zu Berlin. A cache of opulent Roman silver treasure found near the French town of Berthouville and today in the collection of the Cabinet des Médailles at the



Getty conservator Eduardo Sanchez cleans the Mercury Statuette, Roman, 2nd century. Silver and gold. Bibliothèque nationale de France, Département des monnaies, médailles et antiques, Paris

Bibliothèque nationale de France underwent four years of meticulous conservation and research at the Getty Villa. And in 2010 to 2012, an eighteen-month study and conservation treatment of a sixteenth-century altarpiece by the Dutch painter Maerten van Heemskerck restored the work to its full glory as one of the treasures of the National Museum in Warsaw, Poland.

And we continue to plan new collaborative projects for the future. In May of 2016, the Museum signed an agreement with the Museo Archeologico Nazionale in Naples to conserve a signature ancient vase in its collection, a Colossal Red-Figure Krater from Altamura, Apulia. Nearly six feet tall and dating to around 350 BC, the krater is a masterpiece of the ornately decorated vases produced at Taranto in Apulia, southern Italy. It features a highly detailed representation of the Underworld populated with more than twenty mythological figures, including the gods Hades and Persephone, the musician Orpheus, and the heroes Herakles and Sisyphus, who was eternally punished by having to roll a giant boulder up a hill. This project is the latest in a broad cultural exchange agreement made in 2007 between Italy's Ministry of Heritage and Culture and Tourism and the Getty Museum that has contributed significantly to the preservation of Italy's cultural heritage.

The Getty Museum takes pride in sharing the conservation knowledge and skills of its highly trained staff to help preserve artworks of outstanding historical and aesthetic significance—both those in its own collections and those from other institutions.



Plate with Maia and Mercury, shown after and before conservation treatment, Roman, 2nd–3rd century. Silver and gold. Bibliothèque nationale de France, Département des monnaies, médailles et antiques, Paris

The Museum's senior mountmaker, B.J. Farrar, works on the seismic mitigating isolator base of the Lansdowne Herakles.



Indeed, this flows naturally from the Museum's mission to "inspire curiosity about, and enjoyment and understanding of, the visual arts by collecting, conserving, exhibiting and interpreting works of art of outstanding quality and historical importance."

Each of the Museum's four conservation departments (antiquities, paintings, sculpture and decorative arts, and paper) is engaged in activities that help advance the field of conservation globally, from disseminating research to other institutions and colleagues in the conservation community through publications, to sponsoring symposia and advanced training workshops.

The Getty has played a leading role for over two decades in the area of seismic mitigation for museum collections, developing a variety of novel methods to reduce the risk of earthquake damage to works of art. The Department of Antiquities Conservation at the Getty Villa has pioneered an isolator base that minimizes the impact of a major earthquake by allowing the work of art to "ride" free of the base as it is displaced both horizontally and vertically in a seismic

event. The Getty has shared this research internationally by publishing the design plans for the isolator bases, and through workshops at the Getty and throughout the world in seismically active regions, such as Japan, Greece, Turkey, southern Italy, and China.

In Sicily, a number of objects that were particularly fragile and susceptible to seismic damage are now protected on isolator bases provided by the Getty. These include the famous Statue of a Youth from the island of Mozia ("The Mozia Charioteer"; 470–460 BC); the Gela Krater (475–450 BC); the marble Statue of a Kouros ("The Agrigento Youth"; about 480 BC) from the Museo Archeologico Regionale in Agrigento; and the marble Cult Statue of a Goddess (425–400 BC) on view at the Museo Archeologico di Aidone. In some cases, in addition to providing new custom-designed bases for these important works, the Getty has undertaken seismic studies of the buildings in which the works are housed in order to better calibrate the base to the site.

Portrait of a Veiled Woman, Roman, early 3rd century. Marble. The J. Paul Getty Museum



Acquisitions

The obligation to protect the world's artistic heritage also applies to our own collection. The very act of acquiring brings with it a responsibility to protect these works of art in climate-controlled environments with around-the-clock security, and to make them available to scholars and visitors for study and viewing. This duty of care cannot be taken for granted. The devastating destruction of monuments and artifacts in museums and archeological sites around the world in recent years due to man's own actions is a sad reminder of how much still remains to be done in educating people of all cultures and faiths—and their governments—of this important duty.

In June, the Museum announced the acquisition of a late-2nd century AD Roman marble head of an older patrician woman. The work had been spotted in a New York gallery by the Getty's senior curator of antiquities, who realized that it belonged to a headless draped marble sculpture of a woman in our collection that had been acquired in 1972. The Getty purchased the head and is in the process of rejoining it to the body, allowing the Museum to present the complete statue to the public for the first time. Scholars will soon be in a position to study the sculpture and, perhaps, determine the identity of its subject. It is this sort of serendipitous discovery, and the ensuing scholarship it inspires, that prompted the Villa's decision in the 1980s to maintain a study collection of fragments. As the Roman head proves, some of these fragments might one day be reunited with pieces in other institutions around the world, thus restoring works that over the course of time were broken and dispersed.

Archival photo of the statue with its head intact.



Exhibitions

Exhibitions shed light on the artistic heritage in museums around the world and thus on the importance of protecting it for future generations. One particularly successful recent example was *Power and Pathos: Bronze Sculpture of the Hellenistic World* (July 28–November 1, 2015), which brought together some fifty bronze sculptures of the Hellenistic era. These large-scale bronzes are among the rarest survivals of antiquity, as most were melted down in Roman times or later for their metal and re-used. At ancient

Los Angeles public school students learn about frescos at the Getty Villa from a member of the Education Department.



sites like Olympia in Greece, rows of empty stone pedestals stand in stark testimony to both the ubiquity of bronze statuary in the Hellenistic era and to their subsequent destruction. *Power and Pathos* represented the first time so many of these exceptional works had been shown together side-by-side in one exhibition, creating a once-in-a-lifetime experience of some of the finest ancient sculpture ever made.

Coinciding with this exhibition, the Getty hosted the XIX International Congress on Ancient Bronzes in October 2015. At the Congress, archeologists, art historians, conservators, curators, scientists, and students gathered to investigate the artistry, craftsmanship, production, conservation, and technology of ancient bronzes. *Power and Pathos* provided both the artistic platform and the scholarly context for this gathering. The papers delivered at the Congress will shortly be published by the Getty.

Over the years, other exhibitions have showcased the work of the Museum and other programs of the Getty Trust in conserving cultural heritage far beyond our borders. *Gods of Ankor: Bronzes from the*

National Museum of Cambodia (February 22–August 14, 2011) was inspired by the Getty Foundation's efforts in establishing a conservation lab and training program for conservators at the National Museum of Cambodia. *Stories in Stone: Conserving Mosaics of Roman Africa; Masterpieces from the National Museum of Tunisia* (October 26, 2006–April 30, 2007) grew out of the Getty Conservation Institute's partnership with the Institut National du Patrimoine in Tunisia to train conservation technicians in cleaning, monitoring, and maintaining mosaics in situ so that they can be seen and studied in their original settings. A Getty Foundation grant to conserve a mosaic at the remote Holy Monastery of Saint Catherine in the shadow of Mount Sinai, Egypt, led to fifty-three objects—many of them exceptionally rare and important icons of the Byzantine faith—traveling for the first time from the monastery to the Getty for the exhibition *Holy Image, Hallowed Ground: Icons from Sinai* (November 14, 2006–March 4, 2007).

The Getty Villa's 2015 outdoor theater production of *Mojada: A Medea in Los Angeles*.



Public Programs and Education

In fighting for the protection of culture at risk, we cannot rest at preserving and protecting the works of art within our care, or those we reach through international collaborations. We must also cultivate and engage audiences from around the world, and aid them in finding meaning and shaping narratives that connect with this heritage—understanding that individuals who have made personal connections to art are more likely to become allies and advocates in its conservation.

At the Getty Villa, the in-gallery presentation of ancient artifacts is extended and re-invented through events that connect the ancient world with today's reality. Last year's outdoor theater production, *Mojada: A Medea in Los Angeles*, presented a gripping reimagining of Euripides's classic tale of the story of Medea set in present day East Los Angeles, addressing contemporary issues of illegal immigration and the complexities of family, tradition, and clashing cultures in a new world. Euripides's play, written in 431 BC, was given a new relevance when played out among a group of struggling Mexican immigrants—a plight that is all too familiar to many Americans and continues to make headlines today.

Engaging new audiences is a key priority of the Museum's Education Department, which hosts more than 160,000 students and leads more guided

school tours each year than any other museum in Los Angeles. The Museum's educational programs aim to help young people make their first real connection with art, both in the classroom and online, at a time when schools across the country are reducing their commitment to arts education. Working in collaboration with teachers and key educational partners, the Education Department develops lesson plans and teacher training tools to keep arts education alive and relevant in twenty-first-century classrooms. By engaging both teachers and learners with compelling opportunities to explore, learn, and create beyond the classroom walls, the Education team aims to inspire a life-long love of art and a passionate commitment to its conservation.

As we consider the future of museums and the role we play in conserving the works of artists through the ages, the Getty seeks to be a place of innovation and leadership. Through its collections, exhibitions, and public programs—both in the galleries and online—it continues to engage new generations who can learn from and be inspired by the past as they look to the future. Ultimately, the preservation of cultural heritage will depend on future generations valuing the extraordinary beauty and inspiration that resides in great works of art of all cultures, times, and places.

Getty Research Institute

THOMAS W. GAEHTGENS, DIRECTOR



Temple of Baalshamin, Palmyra, Syria (no. 61), 1864, Louis Vignes (GRI)



Views of the Paris Commune, Vendôme Column, 1871, Bruno Braquehais (GRI)

THE WORLD'S CULTURAL HERITAGE IS AT RISK—a fact that is familiar to almost everyone, yet seems to remain underestimated. The destruction of artworks, artifacts, monuments, sites, and textual and visual documents that tell the stories of our cultural past is, however, nothing new; though it has certainly shifted more into public focus with the devastating destruction of important monuments and artifacts in Afghanistan and Syria in the last decade.

Fervor and fanaticism are often the cause of physical attacks on artifacts, as was the case during the French Revolution, which resulted in a series of terrible losses due to deliberate vandalism. The Paris Bastille is but one example of a structure that is lost to us in its physical form and only survives in images and texts.

In 1871, members of the Paris Commune burned the famous Tuileries Palace and, with the active participation of Gustave Courbet, shattered the Vendôme Column, a monument honoring the victories of Napoléon I. Even though both the Tuileries and the column have been restored, it is solely through images that we can learn about their original state as well as witness the brutal assaults that were perpetrated on these monuments in the name of political convictions.

While our ability to prevent the destruction of cultural heritage is, of course, limited, institutions like the Getty Research Institute (GRI) play a vital role in collecting the traces of monuments and objects that have been destroyed or damaged, and in preserving them for future generations. “Memory institutions” like the GRI serve as repositories for the records of our cultural past and as keepers and creators of knowledge. Collecting material traces of the world's cultural heritage and carefully studying and interpreting those objects and documents enables us to understand not only our past, but also our present.

CULTURE AT RISK

Great Colonnade, Palmyra, Syria (no. 64), 1864, Louis Vignes (GRI)



Preserving and fostering the study of objects and documents relating to the world's cultural heritage is at the core of the GRI's mission. All of the GRI's departments—the Research Library with millions of published volumes and the vast special collections of rare and unique materials; the Conservation and Digitization departments; the Publications and Exhibitions departments; and especially the Scholars Program—not only work together to create a repository for physical artifacts of the world's cultural heritage and to find new ways to conserve and protect it, but also to be what Umberto Eco called in his 1986 essay on libraries, “De Bibliotheca,” a “locus of creative work,” a place where knowledge about cultural history is created, enriched, shared, and disseminated.

Collecting the Witnesses

Awareness of the need to preserve and restore cultural monuments, artworks, and artifacts from former periods has not always been a given, and it remains so. Be it human negligence, natural disasters, or willful destruction, there are many reasons for the

Proof plate 35 from *Voyage pittoresque de la Syrie, de la Phœnicie, de la Palestine, et de la Basse Egypte* (Vol. I), 1789, Louis François Cassas (GRI)



loss of invaluable and irreplaceable objects of cultural heritage. A dramatic and very recent example of the deliberate destruction of cultural heritage is the attack on Palmyra by ISIS soldiers that left large parts of this ancient site in rubble.

The GRI recently acquired forty-seven photographs of Palmyra taken by French naval officer Louis Vignes in 1864. Stretching some three kilometers across the Tadmurean desert, the ruins of Palmyra stood for ages as bearers of meaning, marking their place in history. The Romans knew Palmyra as a wealthy metropolis located on an oasis in the desert that functioned as a center of culture and trade on the eastern edge of the empire. In the twenty-first century, war in Syria has irrevocably changed what was once one of the most important cultural centers of the ancient world and famed as a meeting place of civilizations since its apogee in the late third century. The GRI's acquisition of the historical photographs of this tragically destroyed site enhances its already extensive collection of visual documents and publications on Palmyra that span its rediscovery by the West in the late seventeenth century to the earliest photographs taken of the ruins in 1864. In addition to numerous early modern accounts describing the site, the GRI holds more than one hundred rare engravings based on eighteenth-century drawings made by the French architect Louis-François Cassas. This suite

of prints, along with the rare photographs, depicts the Temple of Bel, the Temple of Baalshamin, the colonnade, and the tower tombs that were destroyed in 2015. Even though the destruction of the site cannot be undone, photographs and prints allow us to at least preserve a visual record of the site for research and archaeological studies—a record the GRI will present in its first online-only exhibition in 2017.

The GRI's Photo Archive is a unique collection of important and often one-of-a-kind visual documents of lost cultural heritage. The archive, which had its origins in the Getty Villa in the late 1970s, comprises more than two million images drawn primarily from scholars' archives and expanded through Getty-sponsored photographic campaigns and purchases. It provides supplementary and original pictorial material for the study of the visual arts and material culture. Furthermore, the annotations on the backs of many photographs, along with accompanying notes by scholars and photographers, provide additional information that can lead to surprising provenance research discoveries and new attributions.

Many of the countless artifacts, artworks, buildings, and sites represented in the GRI's Photo Archive, which covers antiquity to the present day, do not exist anymore, thus making the archive an important source for preserving their memory and facilitating their study. This is the case with several of

Fresco in Santa Maria Assunta, Assergi, before restoration, ca. 1965 (left) and after restoration, ca. 1975 (right). Foto Arte Minore. Photos: Max Hutzet. (GRI)



the works depicted in the Foto Arte Minore archive of the German scholar and photographer Max Hutzet, who photographed the art and architecture of Italy over a period of thirty years, from 1960 to 1990. The typewritten summaries that Hutzet made to accompany his photographs frequently include invaluable information provided to him by local inhabitants, such as notations about works of art that had disappeared from provincial churches, as well as his own personal commentary about the sites. Because he visited the same sites more than once, his photographs frequently show buildings and objects in various states of preservation or decay. His photographs of the church of Santa Maria Assunta in Assergi, in the central Italian region of Abruzzo, are among the few visual documents of the baroque interior of this church before its 1965–1975 restoration, which uncovered medieval walls and paintings beneath.

The archive of the legendary twentieth-century photographer Julius Shulman represents a unique source of photographic documentation of Los Angeles's modernist architecture, such as Pierre Koenig's world-famous Stahl House. As Shulman generally took his photographs during construction or soon after completion of a building, they remain the best visual documents of the development or original state of a building, and thus are invaluable research

tools. Many buildings that Shulman documented have either experienced drastic changes or, in some cases, been destroyed entirely. If it were not for Shulman's photographic documentation, these buildings, and possibly our knowledge about them, would be lost.

A case in point is architect Raphael Soriano (1904–1988), who was the first and the most skilled architect to exploit the spatial potentialities of modular prefabricated steel and aluminum structures in residential buildings. However, few of the houses that Soriano built still exist and we are left with Shulman's photographs of, for example, the destroyed Case Study House (1950). Soriano's Colby Apartments (1951), a milestone in the history of affordable housing, were torn down in the mid-1980s and only survive in fourteen, crisp, evocative black-and-white shots taken by Shulman during the building's construction.

Collecting Artists' Archives

Collecting cultural heritage can happen in many different ways and is not always an easy and straightforward process. This is illustrated in the case of George Herms, a Southern California assemblage artist, writer, and musician whose archive was acquired by the GRI in 2006. The archive had been randomly stored in boxes and orange crates overflowing with artworks, exhibition catalogues,

Colby Apartments, Los Angeles, 1951, Raphael Soriano.
Photo: Julius Shulman. (GRI)



correspondence, photographs, flyers and exhibition announcements, guest lists, mail art, astrological research, working notes, and artifacts. The process of housing, cataloguing, and preserving the vast range of materials in Herms's archive was daunting. The GRI tackled the challenge by bringing the artist on-site and pairing him with a cataloguer, with whom he looked at each item and created an inventory that identified the objects in the order in which they were found. The initial inventory contained corresponding video footage of the archiving process, including Herms's commentary on the objects identified and on the act of what he called "winnowing."

Herms and his collaborator moved from this initial process of object identification to the creation of categories and series in keeping with the artist's methods and with standard archival cataloguing practice. The series are intentionally broad, so as to encompass the interconnections of Herms's work in different fields—assemblage, collage, drawing, painting, poetry, and publishing. The initial housing and cataloguing of this vast archive (comprising more than two hundred linear feet) was thus the product of a special and unprecedented collaboration between artist and cataloguer to preserve archival materials that might otherwise have been lost. The direct involvement of the artists—which the GRI has been fortunate to have in other instances, such as with the Los Angeles-based feminist performance artists Barbara T. Smith and Eleanor Antin—adds valuable personal information and context to their legacy, which is an important factor for understanding their place in cultural history. Direct interactions with artists and recorded oral histories represent a facet of cultural heritage that would not be captured otherwise, but would be lost forever. This is especially true of oral histories with artists who have been marginalized in one way or another when it comes to traditional art historical methods of "legitimization." If we do not document the stories of artists like these, the crucial knowledge they have about art and its historical moment could be lost forever. The GRI holds more than one thousand oral-history videos, audio recordings, and transcripts, each of which captures the voices of artists who helped to shape the artistic landscape of the twentieth and twenty-first centuries.



George Herms papers, 1890–2009, before processing. (GRI)



George Herms papers, 1890–2009, after processing. (GRI)

Collecting Digital Heritage

Art forms such as performance art, video art, sound art, and digital art, which have emerged over the twentieth and twenty-first centuries, have created an entirely new form of cultural heritage, characterized by ephemerality on the one hand and new forms of media and technologies on the other. These new art forms, and their material traces, pose new challenges, such as how to collect and preserve these new forms that fall outside of what has constituted the canon of cultural heritage until recently, and, in some instances—such as performance art—were never meant to be "preserved" in the conventional sense.



Still from *Tech-Knowledge*, 1984, Nancy Buchanan. Photo: Kira Perov. (GRI)

Contemporary media holdings at the GRI include the Long Beach Museum of Art Video Archive, which was acquired in 2006 and contains nearly five thousand videotapes. Subsequently, the GRI has expanded its video holdings with a focus on the birth of video as an artistic medium around the world, with exhibitions and programs devoted to video art from

Poster promoting the Tenth Anniversary Benefit for The Kitchen, Robert Longo, 1981. The Kitchen videos and records, ca. 1971–1999. (GRI)



Japan, Brazil, and California, and a current research project focused on the broad development of video art and performance across Latin America.

In addition to video art, the GRI has strong audio collections and numerous holdings on performance art, including the archives of towering figures of the twentieth century such as Allan Kaprow, Yvonne Rainer, David Tudor, Carolee Schneemann, and Eleanor Antin. Much of these artists' work is now accessible only through performance photographs, handwritten notes, scores, and sketchbooks. With the recent addition of the archive of legendary New York City art and performance space The Kitchen, which includes more than six thousand audio and videotapes documenting the history of experimental music, dance, and performance art, the GRI's collection of time-based artistic practices and art forms incorporating new media and technologies is one of the strongest in the world. These media assets form an important part of our contemporary cultural heritage, but at the same time present their own set of challenges in terms of rescuing, conserving, and

making accessible these historical recordings. We need to continue to reflect on and develop methods and practices for addressing these challenges. One central effort must be to preserve these fragile materials for future generations by transferring them to digital platforms, which also significantly increases their accessibility to the research community.

Archives at Risk

Preserving cultural heritage at risk can only be achieved by pooling forces and sharing knowledge about the collecting, conserving, and study of the physical artifacts, as well as about the ideas, convictions, or codes of past and current generations. The GRI is in a privileged position in that it has at its disposal substantial spatial and logistical capacities and exceptional staff expertise, all of which enable the Research Institute to collect, process, and preserve even very large collections in their entirety. Due to these factors, for example, the GRI was able to save the huge archive of the famous New York-based Knoedler Gallery, the extensive archive of epoch-making photographer Robert Mapplethorpe, and, most notably, the vast archive of legendary Swiss

curator Harald Szeemann—a pioneer in the study and exhibition of twentieth-century art—an archive which, because of its sheer size and complexity, other institutions lacked the resources and space to handle. In all three cases—Knoedler, Mapplethorpe, and Szeemann—the GRI was selected as the best place for these extremely important collections to be carefully preserved and made available to the international research community.

The saving of cultural heritage in some instances takes on more dramatic forms, as for example with the archives of famed photographer Harry Shunk; the Woman's Building, a Los Angeles-based feminist arts and education center; and the papers and drawings of architects John Lautner and Welton Beckett.

Harry Shunk's photographs document some of the most famous artists of the twentieth century, including Yves Klein, Andy Warhol, Robert Rauschenberg, and Yayoi Kusama. In his later years Shunk withdrew from society, living an isolated existence in Manhattan's Westbeth Artists' Housing surrounded by an extraordinary archive of more than 25,000 photographic prints and nearly 200,000 negatives. Shunk died without heirs in 2006, and

Leap Into the Void, 1960, Yves Klein. Photo: Harry Shunk.
Harry Shunk and Shunk-Kender photographs, 1957–1987. (GRI)



Marcia Reed, chief curator at the GRI, visits the Harald Szeemann archive in Maggia, Switzerland, in December 2010.

his archive passed to public administration. The Roy Lichtenstein Foundation acquired the archive at public auction and later purchased more than 1,700 prints that had been thrown in a dumpster when the city cleaned up Shunk's apartment. Other works retrieved from the dumpster sold at auction in 2012. In 2014, the Lichtenstein Foundation donated the bulk of the collection to the GRI.

For nearly twenty years, the Woman's Building (founded by artist Judy Chicago, critic Arlene Raven, and designer Sheila Levrant de Bretteville in 1973) served as a vital hub of feminist artistic activity in Los Angeles. The Woman's Building included the first independent school for women artists, as well as spaces for exhibitions, meetings, and social services. The building also contained a video postproduction facility where artists could produce work and where documentation of events at the venue could be edited and preserved. After the organization closed in 1991, the video archive was inexplicably tossed in the trash. A concerned artist retrieved the tapes, eventually donating them to the Long Beach Museum of Art,

whose archive was acquired by the GRI in 2005. The Woman's Building video archive is now one of the most frequently requested collections at the GRI.

Other examples of archives that were at risk include the papers and drawings of John Lautner, one of the most important architects to have worked in Southern California. Before being acquired by the GRI in 2007, the archive was stored for ten years in a warehouse with no climate control, a major threat to the delicate components of the archive, which include drawings, notes, photographs, and models. The neglect resulted in the paper becoming brittle and in damage done by silverfish, which were feeding on the photographs. Had the archive remained stored under those circumstances for a few years longer, many drawings and other vital material that allows research on Lautner's creative process for his innovative residences would have been lost.

Similarly, the architectural drawings and photographs of Welton Becket, an acclaimed architect whose designs defined the built environment of Los Angeles in the mid-twentieth century, were stored in a

Malin House (Chemosphere), 1960, John Lautner. Drawing (left) from John Lautner papers, 1929–2002. Photo (right): Julius Shulman, 1961. Julius Shulman photography archive. (GRI)



garage close to the ocean in Laguna Beach before being transferred to the GRI in 2010. That archive also was infested with silverfish, yet the humidity of the ocean air was a far worse danger. In both cases, acquisition by the GRI and careful treatment by its conservation specialists have helped to preserve material that is of tremendous value for the understanding of the creative process in architecture.

Preserving Digital Cultural Heritage

Throughout the world, cultural heritage material is increasingly produced in digital form, including email messages, texts, photographs, audio recordings, videos, digital art, and born-digital publications. The advance of technology has led to an enormous volume of digital information that is vulnerable to accidental or deliberate destruction and technical obsolescence. This digital legacy is in grave danger of being lost forever. Research centers and memory institutions all over the world need to commit to collecting and preserving digital heritage and making it available far into the future. The GRI's special collections, for example, contain thousands of floppy disks, CDs, Zip disks and a Jaz drive, among other storage media. The growing holdings of the Getty's own Institutional Archives include more than seven terabytes of content that exist solely in digital form on servers. The GRI has implemented forensic systems and best practices for transferring files from many forms of media and has begun depositing content into its digital preservation repository. For example,

to access the password-protected hard drive of Harald Szeemann's personal computer, forensic software that had originally been developed for law enforcement was used. Szeemann's email and digital files are now available for research along with the rest of his vast archive of analog materials.

In addition to born-digital material, the GRI also works tirelessly on digitizing and providing access to our collections, which date from the fifteenth century to the present and include materials such as books, photographs, manuscripts, three-dimensional objects, and works on paper. As of this writing, the GRI has digitized more than 24,000 titles from its library for the Getty Research Portal™, and has digitized almost a half million images of objects from the special collections, 97 percent of which are open to off-site users (the remaining 3 percent can only be accessed on-site for legal reasons). The GRI's continual acquisition of archives and materials relevant to contemporary culture, increasingly encompassing all manner of recordings and audio and visual material, has put the restoration and conservation of archaic media formats at the center of its attention. The GRI's conservator of audiovisual materials is tasked with reviving and digitally capturing materials that were created or preserved in media formats that are now obsolete; these materials are then migrated to the most up-to-date digital access platforms. By filling out a simple online form, library patrons can now request materials that have lain dormant for decades and can access these materials on any computer terminal within the library. The GRI has already completely digitized the media components of the archives of the

avant-garde composer and musician David Tudor, performance artist Allan Kaprow, and choreographer and filmmaker Yvonne Rainer. The audiovisual materials found in each of these collections are especially enlightening, as live performance and time-based artistic enterprises were central to these artists' oeuvres. The GRI is also poised to complete a three-year conservation and restoration project involving the Cynthia Maughan Archive that will reintroduce a unique and largely forgotten voice from the first generation of video artists.

These efforts result in a continuously growing number of digital files, which are inherently fragile and for which adequate systems of storage, management, and preservation continue to be explored. While photographs, under the right conditions, can remain intact for more than one hundred years, a CD containing digital files from only ten years ago might be unreadable due to rapid changes in software and devices that are used to provide access to digital content. Degradation of digital files is more random than that of a physical artifact, resulting much more quickly in complete loss when the file cannot be opened or accessed on current devices.

Practice of Preservation

One of the major concerns of our time is not only to save as much cultural heritage material at risk as possible, but also to constantly develop and improve the standards and best practices for collecting and preserving these objects and artifacts. What is more, our goal as repositories for the material manifestations of cultural heritage, as well as its memory, must be to foster the study of these materials in order to create and disseminate knowledge about past cultural developments. We need to share our expertise with regard to processing and presenting rare and unique materials; practices of cross-cultural scholarship; and preserving historical contexts. Since the inception of the Research Institute's collecting practice in the early 1980s, the GRI has come a long way in understanding how to improve its contribution to preserving cultural heritage at risk. In those early days, archives and other collections used to be physically separated (for example, putting documents in the archives and putting photographs in the Photo Archive) in order to facilitate the cataloguing process. Now, not only has the GRI recognized the value of keeping collections together and embedding them in an extensive but focused context,



Rendering of the Dorothy Chandler Pavilion, ca. 1960, Welton Becket & Associates. Construction completed 1964. Welton Becket architectural drawings and photographs. (GRI)

The Getty Research Institute Video Lab maintains an extensive inventory of outmoded media players.



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it has also taken the lead in providing information about the provenance of its collections, which it makes available to researchers both on-site as well as through our online catalogue and collection inventories and finding aids. Digital technology also enables us to “reunite” collections that had been physically separated before the GRI’s policy about keeping archives and other collections intact went into effect.

The GRI constantly works with established institutions and undertakes new ventures to improve and to share its approach. It is frequently visited by staff from institutions in Asia, Europe, and South America seeking advice on how to establish or improve similar institutions in their own countries. GRI staff members also bring their expertise to the work of international organizations. For example, GRI Library staff are active in the International Federation of Library Associations (IFLA), which recently founded the IFLA Risk Register. Similar to the registers for museums and monuments of the International Council of Museums (ICOM) and the International Council on Monuments and Sites (ICOMOS), the IFLA Risk Register gathers information about unique

and irreplaceable documentary heritage. When disaster strikes, IFLA provides critical guidance to the International Committee of the Blue Shield partner institutions and UNESCO in order to guarantee a swift and targeted response. The Risk Register is just one element of IFLA’s recent initiative to work more closely with other international efforts to ensure the inclusion of libraries in response systems for natural and man-made disasters.

The GRI invests heavily in the storage, management, and preservation of its digital files and uses innovative systems such as Ex Libris’s digital preservation software, Rosetta, to identify existent files and file formats, select material to preserve for the long term, ensure file integrity, and avoid the disintegration of files over time.

The GRI is a repository for both the physical remnants of cultural heritage as well as our memory of it. But collecting and conserving artifacts and objects is only one aspect of preserving culture that is at risk. As important as technological resources are, it is the scholar who is needed to study and interpret—to unlock—the secrets of our cultural past.

Replica Cave 285, one of the three replica caves on display during the *Cave Temples of Dunhuang* exhibition at the Getty.



Getty Conservation Institute

Cave Temples of Dunhuang: Buddhist Art on China's Silk Road

An outgrowth of the several decades of GCI conservation work with the Dunhuang Academy at China's Mogao Grottoes was the exhibition *Cave Temples of Dunhuang: Buddhist Art on China's Silk Road*, on view at the Getty Center May 7–September 4, 2016. Organized by the GCI, the Getty Research Institute (GRI), and the Dunhuang Academy, this landmark exhibition focused on the art, history, and conservation of the Mogao Grottoes, and offered three ways to experience the wonders of the site.

First, visitors had the rare opportunity to explore full-size replicas of three cave temples, created by artists from the Dunhuang Academy's Fine Arts Institute: the fifth-century Cave 275, featuring a large central image of Maitreya, Buddha of the future, as well as five painted stories of the Buddha's past lives; Cave 285, created in 538–539, with dynamic wall paintings incorporating Hindu and indigenous Chinese deities into a Buddhist context; and Cave 320 dating from the eighth century, or Tang dynasty, with its magnificent ceiling displaying a central peony motif, surrounded by decorative tent hangings and numerous small buddhas.

The exhibition in the GRI galleries featured works of art that were originally from Mogao's Library Cave, where more than 40,000 objects, sealed up for a millennium, were discovered in 1900. Shortly thereafter, explorers from Britain, France, Russia, Japan, and the United States came to Dunhuang, where they obtained thousands of these objects to take to their home countries. The exhibition included over forty manuscripts, paintings on silk, embroideries, preparatory sketches, and ritual diagrams loaned by the British Museum, the British Library, the Musée Guimet, and the Bibliothèque nationale de France—objects that have rarely, if ever, traveled to the United States. A highlight of the exhibition was the Diamond Sutra (a sacred Mahayana Buddhist text loaned by the British Library), the world's oldest complete printed book, dated 868.

The third portion of the exhibition included two multimedia galleries, which visually immersed visitors in the Mogao site. The first section displayed a series of panoramic images of the Mogao cave temples in their stark desert setting. The second section used a new 3D spherical stereo technology that allowed visitors to stereoscopically experience Cave 45, a finely decorated High Tang cave with a seven-figure sculpture group—one of the treasures of Mogao.

In conjunction with the exhibition, a scholarly symposium—cohosted with the University of California, Los Angeles, and held May 19–21—brought together thirty international scholars to explore the unique confluence of historical perspectives, spiritual content, artistic practice, and innovative approaches to conservation at the Mogao Grottoes site. The symposium, with nearly three hundred participants, was supported in part by the E. Rhodes and Leona B. Carpenter Foundation.

Also in conjunction with *Cave Temples of Dunhuang*, a wide range of public programs were organized that complemented the exhibition. These included lectures, performances, residencies, and a film screening.

The exhibition itself was made possible by the support of The Robert H. N. Ho Family Foundation, Presenting Sponsor; East West Bank, Lead Corporate Sponsor; Air China Limited, Official Airline; the Henry Luce Foundation, Lead Sponsor; yU+co, the Dunhuang Foundation, and the Blakemore Foundation, Virtual Immersive Experience Sponsors; and the generous support of China COSCO Shipping and the following individuals: John and Louise Bryson; Andrew and Peggy Cherng, the Panda Restaurant Group, Inc.; Ming and Eva Hsieh, Eve by Eve's; David and Ellen Lee; Li Lu and Eva Zhao, the Li Lu Humanitarian Foundation; and Jim and Anne Rothenberg.



View of one of the exhibition's galleries.

Getty Foundation

New Grants For Pacific Standard Time: LA/LA

In addition to the Foundation's international activities that relate to culture at risk, the highest priority of the past year was Pacific Standard Time: LA/LA. This region-wide exploration of Latin American and Latino art took a big step forward in March 2016 when the Foundation announced new exhibition grants to forty-three organizations across Southern California. From September 2017 through January 2018, audiences will be able to see different aspects of Latin American and Latino art from the ancient world to the present day through exhibitions and programs at museums and other cultural organizations, large and small, from Santa Barbara to San Diego, and from Los Angeles to Palm Springs.



All of the Getty-supported exhibitions for Pacific Standard Time: LA/LA are grounded in significant original research, including oral histories, collection and studio visits, and numerous hours of work in local, national, and international archives. Altogether there are hundreds of experts involved in creating the exhibitions. The research is made possible through earlier planning grants awarded by the Foundation in 2013 and 2014, and teams of curators, other scholars, and artists in Southern California have been working diligently over the past three years with partners in museums, universities, and arts organizations across Latin America.



Sunset Crash, 1982, Carlos Almaraz. Oil on canvas. Courtesy of the Cheech Marin Collection.
© The Carlos Almaraz Estate 2014

The collaborative framework for this initiative began with Pacific Standard Time: Art in L.A. 1945–1980, a similar region-wide effort that took place in 2011 and brought together more than sixty cultural institutions across Southern California to tell the story of the birth of the Los Angeles art scene in the decades following the Second World War. Fueled by Getty Foundation grants over a ten-year period, Pacific Standard Time rescued an endangered history and shared it with the public. The initiative also left a strong legacy of more than forty exhibition publications of new research, accessible archives, and a lasting spirit of partnership among cultural organizations in the region.

Efforts like the first Pacific Standard Time have helped solidify Los Angeles's position at the vanguard of contemporary culture. Now cultural organizations across Southern California are examining the strong link between Los Angeles and Latin America. Over 230 years ago, in 1781, the city of Los Angeles (then called El Pueblo de Nuestra Señora la Reina de los Ángeles) was founded as part of New Spain, and momentum is building as cultural organizations across Southern California prepare to connect with this history in new ways through Pacific Standard Time: LA/LA.

The Pacific Standard Time: LA/LA exhibitions funded during the last year range from monographic studies of individual artists to broad surveys that encompass art from many countries. While the majority of exhibitions will emphasize modern and contemporary art, there will also be crucial shows about the ancient world and the pre-modern era. Art of all media will be on display, from paintings, drawings, and sculpture to photography, film, and performance art. Here are just a few examples of what visitors can expect to see come fall 2017 among the wide-ranging exhibitions that are being prepared with the Getty Foundation's support.

From Chicano Activists to Video Art Pioneers

Playing with Fire: The Art of Carlos Almaraz will be the first major retrospective of one of the most influential Los Angeles artists of the 1970s and '80s. An active participant in the Chicano mural movement, Almaraz was perhaps best known as a founding member of the artist collective Los Four (along with Frank Romero, Roberto de la Rocha, and Gilbert Luján). The exhibition is one of five Pacific Standard Time: LA/LA shows taking place at the Los Angeles County Museum of Art (LACMA), and it will feature more than sixty works (mostly paintings and pastels) that

illustrate his career from his early political-activist works for the farm workers' *causa* to his later work which became more psychological, dreamlike, and mystical. *Playing with Fire* will include major masterpieces from Almaraz's mature career, including *Echo Park Lake* (1982), a twenty-four-foot-long painting composed of four panels currently dispersed among three different owners, which will be reunited in the exhibition for the first time since 1987. Other artists who will be the subject of monographic shows include Chilean-born video art pioneer Juan Downey, Argentine-born conceptual art trailblazer David Lamelas, Chicano activist-artist Gilbert "Magu" Luján, and Brazilian-born installation artist Valeska Soares.

Thematic Surveys That Cross Borders

While histories of Latin American art are often told as country-by-country narratives, many Pacific Standard Time: LA/LA exhibitions offer a new approach that crosses national borders throughout Latin America to surface long-obscured connections. *Kinesthesia: Latin American Kinetic Art, 1954–1969*, at the Palm Springs Art Museum, will be the first major exhibition outside of South America to explore the influential work of South American kinetic artists in the 1960s and '70s. While kinetic art achieved its greatest cohesion as a movement in Paris, several of its most influential and respected practitioners were from Latin America, including Julio Le Parc from Argentina and Carlos Cruz-Diez and Jesús Rafael Soto from Venezuela. What united these geographically dispersed artists was a shared belief that the experience of the viewer was primary, which led them to experiment with dizzying optical and kinetic effects aimed at the "human eye," rather than the "cultivated eye" of traditional elite audiences. *Kinesthesia* will put this experimental and experiential approach on display, including many remarkable sculptural installations and kinetic paintings.

The Hammer Museum's *Radical Women in Latin American Art, 1960–1985*, is the first comprehensive survey of Latin American women artists during one of the most turbulent periods in the history of the region, marked by repressive governments and military dictatorships. It will highlight the extraordinary aesthetic innovation of emblematic figures such as Lygia Clark, Lygia Pape, and Ana Mendieta, but also the contributions of women artists who have not yet had attention outside of their home countries. Discoveries during the research phase led organizers to expand the exhibition's scope to include the work of some Latina artists.

Echo Park I, II, III, IV, Carlos Almaraz. Echo Park I, Collection of Margery and Maurice Katz.
Echo Park II and III, Collection of Paul Hastings LLP. Echo Park IV, Collection of Leslie and Ron Ostrin.
© The Carlos Almaraz Estate 2014



Caixa de fazer amor, 1967, Teresinha Soares. Photo: Michel Aun. Courtesy of the artist. © Tersinha Soares

Other Pacific Standard Time: LA/LA projects are more explicitly focused on cultural connections between Los Angeles and Latin America. *How to Read El Pato Pascual: Disney's Latin America and Latin America's Disney*, a joint exhibition at the MAK Center's Schindler House in West Hollywood and at the Luckman Gallery at California State University, Los Angeles, will explore the eclectic array of art created in Latin America and the United States in response to the Walt Disney Studio and its pervasive presence south of the border. (Pato Pascual became the name for Donald Duck in Mexico, after the soda company Pascual Boing licensed the image from Disney.) In 1941, Walt Disney and a group of artists, musicians, and screenwriters traveled to South America looking for inspiration and content for *The Three Caballeros* and other animated features produced as

part of the US government's "Good Neighbor" policy during World War II. *How to Read El Pato Pascual* will examine how artists not only criticized Disney as a representative of North American imperialism, but also adopted, appropriated, and misappropriated Disney imagery, demonstrating that cultural interactions are always a series of exchanges, responses, and even misunderstandings. Artists from ten countries will be represented in the show. Among them is Colombian sculptor Nadín Ospina, whose sculptures resemble pre-Columbian objects but portray Disney characters in carved stone, gold, and ceramic.



Chac Mool III, 1999, Nadín Ospina. Carved stone. Series of four. © Nadín Ospina

LACMA will also take a cross-cultural approach for *Mexico and California Design, 1915–1985*, a wide-ranging look at the ongoing dialogue between architects and designers in the two locales and how their interactions shaped the material culture and built environment on both sides of the border in the twentieth century. Similarly, a film series being organized by the UCLA Film and Television Archive, *Recuerdos de un cine en español: Latin American Cinema in Los Angeles, 1930–1960*, concentrates on films originating in Mexico, Argentina, and Cuba

that were presented to Los Angeles audiences during the "Golden Age of Hollywood." The series will present a virtually lost history of how Los Angeles served as one of the most important hubs in the Western hemisphere for the production, distribution, and exhibition of films made in Spanish for Latin American audiences.



Page from *Metamorphosis insectorum Surinameensium*, 1730, Maria Sibylla Merian. The Huntington Library, Art Collections, and Botanical Gardens

Earlier Eras

Although most of the Pacific Standard Time: LA/LA exhibitions concern modern and contemporary art, a few stretch back before the establishment of California as a state in 1850 to take up earlier topics. Laguna Art Museum's exhibition *Mexico/LA: History into Art, 1820–1930*, highlights for the first time the range and vitality of the artistic traditions that grew out of the unique amalgam of Mexican and American culture in California from Mexican Independence in 1821 through the first decades of the twentieth century. The exhibition includes objects created by artist explorers who traveled up and down the Pacific coast when the two countries were one, works by painters and

photographers who disregarded national boundaries in the pursuit of picturesque subject matter, maps from both sides of the border, and artworks by Mexicans in California and Californians in Mexico. The show extends into the early twentieth-century when U.S. and Mexican avant-garde artists pursued a shared interest in representing a distinctly Californian identity.

Visitors will travel even further back in time at the Huntington Art Gallery with *Visual Voyages: Images of Latin American Nature from Columbus to Darwin*, an expansive, interdisciplinary exploration of indigenous and European depictions of Latin American nature. The exhibition surveys the connections between art, science, and the environment in Latin America, from the voyages of Columbus to the publications of Charles Darwin in the mid-nineteenth century. Through a generous selection of approximately 140 objects from Latin America, Europe, and North America, *Visual Voyages* brings disparate works into conversation and combines sumptuous paintings and drawings with fascinating historical and scientific material. Artworks range from watercolors and manuscripts to botanical specimens, and other diverse objects.

Public Programming and Education

Film, performing arts, and literature will play an important role in Pacific Standard Time: LA/LA. The Library Foundation of Los Angeles, the Academy of Motion Picture Arts and Sciences, the UCLA Film and Television Archive, and Los Angeles Filmforum have all received grants to support public programming that relates to the museum exhibitions that will be on view. Other performing arts projects, including programs from the Music Center and the Los Angeles Philharmonic and a Performance and Public Art Festival are in development.

Education is also a priority for Pacific Standard Time: LA/LA, and the Foundation has been leading a committee of educational experts—including representatives from the Los Angeles Unified School District, the LA Promise Fund, and the education staff of our partner museums—to develop quality programming to engage K–12 teachers, students, and families. These efforts include a teacher resource guide that incorporates content from various LA/LA exhibitions and draws connections with standard curricula. More information will be provided on the education component over the next year as we prepare for the public launch of Pacific Standard Time: LA/LA in September 2017.

J. Paul Getty Museum

During fiscal year 2016, the Museum received numerous awards and accolades for a number of its exhibitions and publications, as well as its music and theater performances. Nor did its major acquisitions go unnoticed: in its January 2016 issue, *Apollo magazine* listed two of the museum's newly acquired works from the previous calendar year—Édouard Manet's *Jeanne (Spring)*, 1881, and Gian Lorenzo Bernini's *Bust of Pope Paul V*, 1621—as finalists for their acquisition of the year. The enthusiasm of the public for activities like these was reflected in the record attendance levels—over two million visitors—experienced at our two sites, the Getty Center and the Getty Villa.

In September 2015, the Getty Museum was pleased to announce a positive resolution of a long-standing dispute with the Western Prelacy of the Armenian Apostolic Church of America over the ownership of eight illustrated pages from the *Zeyt'un Gospels* by T'oros Roslin (Armenian, active 1256–1268). These works have been in the Getty's

collection since 1994. Under the settlement, the Getty acknowledged the Armenian Apostolic Church's historical ownership of the eight pages and, in turn, the Church donated the works to the Getty where they will continue to be preserved and made accessible to visitors and scholars of future generations.

The Collection

The Museum's collections continued to grow through purchase and donation. In the past year some five hundred works of art were accessioned, including a number of gifts and works purchased with funds provided by the Museum's support councils and other donors.

Perhaps the greatest highlight of the year was the purchase at auction of Orazio Gentileschi's *Danaë and the Shower of Gold* (1621–1623), a majestic painting that ranks among the finest masterpieces of the Italian Baroque period to come on the market in recent years. It was one of three pictures commissioned in 1621 by the nobleman Giovanni Antonio Sauli for his palace in Genoa. The group included *Lot and his Daughters*,

which has been in the Getty's collection since 1998. The two paintings are now reunited in a gallery in the Museum's East Pavilion.



Livre des faits de Jacques de Lalaing, about 1530–40, Simon Bening. Tempera colors and gold on parchment bound in brown morocco over wood boards. The J. Paul Getty Museum. Acquired in honor of Thomas Kren

Other major acquisitions included a significant and highly engaging Flemish manuscript, *Livre des faits de Jacques de Lalaing*, made about 1530–40. The vibrant text and many illuminations, which includes a frontispiece by Simon Bening (Flemish, about 1483–1561), the most gifted Flemish illuminator of the period, relate the adventurous life of Jacques de Lalaing (1421–1453), celebrated knight of the Order of the Golden Fleece and perhaps the most famed tournament fighter of the Middle Ages. The acquisition was made in honor of Thomas Kren, the founding curator of the Department of Manuscripts who, after thirty-five years of service to the Museum, retired as associate director for collections in October 2015.

Numerous drawings were also added to the collection, including two rare landscapes in blue

ink by the Flemish artist Jacob Savery (Flemish, 1566–1603) representing the months of *March* and *August*; and a large and mysterious charcoal and pastel work by Odilon Redon (French, 1840–1916), *Head within an Aureole* (about 1894–95), which joined the collection in time to be featured in the exhibition *Noir: The Romance of Black in Nineteenth-Century French Drawings and Prints* (February 9–May 11, 2016).

The collection of sculpture and decorative arts made two significant acquisitions. An exquisite and extremely rare alabaster representing Saint Philip by a Netherlandish sculptor known to scholars as the Master of the Rimini Altarpiece carved around 1420–30, was likely made for an altarpiece featuring all twelve of the Apostles. Delicately carved and still bearing traces of its original polychromy, the sculpture added a true masterpiece to the Museum's collection of late medieval art. A combined gift and purchase brought to the Museum an important group of eighteenth-century French decorative arts. Assembled by Dr. Horace W. Brock, one of the world's foremost economists, the acquisition constituted the most significant enhancement to the decorative arts collection in many years. The thirty-one works, which had been on long-term loan to the Getty, include seven clocks; six gilt-bronze mounted porcelain, feldspar, and porphyry objects; five works in gilt bronze; a carved gilt-wood console table; a porcelain inkstand; and a leather portrait medallion of Louis XIV. These objects substantially enhance our extraordinary holdings of French decorative arts, which is renowned as one of the most important outside of France.

The Museum has continued to expand its collection of photographs, the only area in which we collect twentieth- and twenty-first-century art, in many cases through the generosity of donors. With the support of the Photographs Council, the Museum purchased a group of fifty-one works by contemporary Argentinian photographers, in preparation for an exhibition in the fall of 2017 as part of Pacific Standard Time: LA/LA. This new body of work will ensure a vibrant and enriching exhibition, as well as giving the Museum a significant foothold in Latin American photography. Daniel Greenberg and Susan Steinhauer, two founding members of the Museum's Photographs Council, donated fifty-nine photographs by Minor White (American, 1908–1976). Many of these were featured in a 2014 exhibition of White's work. Leo and Nina Pircher, likewise members of the Photographs Council, donated to the Museum a large body of work by Ralph Gibson (American, born



Danaë and the Shower of Gold, 1621–23, Orazio Gentileschi. Oil on canvas. The J. Paul Getty Museum

View of the exhibition *Woven Gold: Tapestries of Louis XIV*. Gallery view, left to right: The Entry of *Alexander into Babylon*, 1676, design by Charles Le Brun; woven at the Gobelins Manufactory, Paris; wool, silk, and gilt metal- and silver-wrapped thread; *Battle of Arbela*, about 1670–1676/77, design by Charles Le Brun; woven at the Gobelins Manufactory, Paris; wool, silk, and gilt metal- and silver-wrapped thread; The *Queens of Persia at the Feet of Alexander*, about 1664, design by Charles Le Brun; woven at the Gobelins Manufactory, Paris; wool, silk, and gilt metal- and silver-wrapped thread; all courtesy of Le Mobilier National. (December 15, 2015–May 1, 2016)



1939). Thanks to an anonymous donor, the Museum also added forty-one photographs by some of the most significant Chinese photographers working in the past two decades. This gift broadens and deepens its existing holdings in this area, introducing a number of new artists to the collection. The collection of nineteenth-century photography was also dramatically strengthened through the acquisition of thirty-nine French and British photographs and paper negatives assembled by collector Jay MacDonald. Dating from the 1840s through the 1860s, these works represent some of the most impressive architectural and landscape images produced in the early years of photography.

Exhibitions

One of the first exhibitions the Museum presented this fiscal year was also one of the most heralded. *Power and Pathos: Bronze Sculpture of the Hellenistic World* (July 28–November 1, 2015), organized by the Getty with the Palazzo Strozzi in Florence and the National Gallery of Art in Washington, DC, brought together over fifty of the rarest surviving bronzes of the Hellenistic age from collections across Europe

and the United States. The *Los Angeles Times* named *Power and Pathos* “one of the ten best art exhibitions at L.A. museums in 2015” and instructed readers “Miss it at your peril.” The *New York Times* remarked that it was “a once-in-a-lifetime opportunity” and the exhibition was a finalist for *Apollo* magazine’s Exhibition of the Year. The exhibition’s catalogue, edited by Getty curators Jens Daehner and Kenneth Lapatin, was recently awarded the 2015 London Hellenic Prize, which is given annually to an original English-language publication relating to Greece or Hellenic culture. This is the first time in the twenty-year history of the prize that a book on art has received this prestigious recognition. The catalogue was also the runner-up for the College Art Association’s esteemed Alfred H. Barr, Jr. Award.

The *Los Angeles Times* named another exhibition to its “top ten” list for 2015: *Woven Gold: Tapestries of Louis XIV* (December 15, 2015–May 1, 2016). Shown exclusively at the Getty, the exhibition presented a spectacular array of grand tapestries from the French state that were collected and commissioned by Louis XIV (reigned 1643–1715). Displayed within his palaces while in residence and in outdoor courtyards

on feast days, these monumental hangings embodied and proclaimed the Sun King’s magnificence.

Beginning around 1840, a number of French artists were drawn to shadowy, often nocturnal or twilight scenes in which forms emerge and sink into darkness. This Romantic fascination with a world of irrational fear and darkness was accompanied by the exploration of new forms of subject matter, such as nightmares and nonidealized representations of the poor and working class. At the same time, new drawing materials, such as man-made charcoal, black chalk, and conté crayon greatly expanded the availability of media suited to the representation of these dark subjects. Drawn from the Getty’s holdings, as well as those of local collectors and institutions, *Noir: The Romance of Black in Nineteenth-Century French Drawings and Prints* (February 9–May 15, 2016) explored the phenomenon of “black” imagery and media in the work of such artists as Rodolphe Bresdin, Maxime Lalanne, Odilon Redon, and Georges Seurat.

In the Center for Photographs, two exhibitions on view from October 6, 2015 to February 21, 2016 showcased the work of six contemporary female

Japanese photographers. *Ishiuchi Miyako: Postwar Shadows* was the first comprehensive survey of the work of self-taught photographer Ishiuchi Miyako (Japanese, born 1947). The show traced her extended investigation of life in postwar Japan and culminated with her current series ひろしま/*hiroshima*, created seventy years after the US atomic bombing of Hiroshima and Nagasaki. The related publication was also her first English-language catalogue. Shown alongside Ishiuchi’s work, *The Younger Generation: Contemporary Japanese Photography* presented photographs by five emerging female Japanese photographers whose careers began in the 1990s and 2000s.

Following these two exhibition, the Museum presented *Robert Mapplethorpe: The Perfect Medium* (March 15–July 31, 2016). Celebrating the landmark 2011 gift and acquisition of Mapplethorpe’s photographs (acquired in partnership with the Los Angeles County Museum of Art) and archive from the Robert Mapplethorpe Foundation, two complementary exhibitions at the Getty and LACMA re-examined the arc of Mapplethorpe’s photographic



View of the exhibition *Robert Mapplethorpe: The Perfect Medium* (March 15–July 31, 2016)



work from its humble beginnings in the early 1970s to the culture wars of the 1990s. The Getty’s presentation attracted more than 400,000 visitors, becoming the Museum’s most visited photographs exhibition ever.

In support of the Mapplethorpe exhibition, the Museum produced a joint Getty/LACMA website promoting the two exhibitions. Since its debut, the special website, www.Mapplethorpe.LA, has attracted more than 50,000 views. Additionally, the Museum, LACMA, and the Getty Research Institute partnered with HBO for a documentary film on Robert Mapplethorpe that debuted on April 4, 2016. Alongside interviews with Mapplethorpe’s models, friends, and family, the documentary highlighted the exhibition-making process, going behind the scenes into the collection and Mapplethorpe archive.

Following its installation at the Getty and LACMA, the two exhibitions are being combined to travel to Montreal (Musée des Beaux-Arts; September 10, 2016–January 22, 2017), Sydney (Art Gallery of New South Wales; October 28, 2017–February 4, 2018), and Rotterdam (Kunsthof/Rotterdam; April 22–August 27, 2017).

At the Getty Villa, a special collaboration with the Packard Humanities Institute supported the presentation of *Greece’s Enchanting Landscape: Watercolors by Edward Dodwell and Simone Pomardi* (October 21, 2015–February 15, 2016). The exhibition brought attention to the travels of English antiquarian Edward Dodwell and Italian artist Simone Pomardi through Greece in the early nineteenth century, during which they produced almost one thousand drawings and watercolors, culminating in a series of spectacular panoramas of the monuments of Athens.

Education

In fiscal year 2016, nearly 174,000 students from kindergarten through twelfth grade visited the Getty Museum (approximately 123,000 to the Getty Center and 51,000 to the Getty Villa). Of this number, some 118,000 (68 percent) came to the Museum on buses paid for through our Title 1 bus funding program.

The Education Department also provided free professional development programs to classroom teachers, coaching them on the Getty’s cross-curricular

approach which positions art as a gateway into other subjects and competencies. In fiscal year 2016, the department engaged more than 440 teachers and administrators at both sites and on their school campuses, roughly tripling the impact of the prior fiscal year.

In June 2016, the Education Department hosted more than one hundred arts integration stakeholders for a two-day series of discussions on the state of arts integration in schools across California. “Arts Integration+California” explored opportunities to maximize the adoption and effectiveness of arts integration, and in particular the role that museums can play in supporting and amplifying arts integration as a practice and a philosophy. Danielle Brazell, general manager of the Los Angeles Department of Cultural Affairs, and James S. Catterall, Ph.D., professor emeritus and past faculty chair at the UCLA Graduate School of Education and Information Studies, delivered keynote addresses. Discussion sessions were led by more than twenty-five speakers and facilitators, representing twenty-two organizations from all over the state of California.

Public Programs

The tenth annual theatrical production in the Villa’s outdoor Barbara and Lawrence Fleischman Theater was the west coast premiere of *Mojada: A Medea in Los Angeles*, a new production by Pasadena-based The Theatre @ Boston Court, based in Pasadena. A breathtaking reimagining of Euripides’s *Medea* transported to East Los Angeles, the play was a new adaptation by Luis Alfaro, MacArthur Fellow and critically acclaimed author of *Electricidad* and *Oedipus el Rey*.

The play was a great critical success, epitomized by *Performing Arts Live*: “It doesn’t get much better than this!...brilliantly written...Set in modern day Los Angeles...skillfully directed...at the beautiful Getty Villa outdoor amphitheatre. The casting could not have been better. Not a weak link in this immensely talented ensemble. This is MUST see theater in Los Angeles.” *Time Out Los Angeles* named *Mojada* the “#1 theatrical event of 2015.” The play also received numerous awards, including the prestigious Los Angeles Drama Critics Circle Award for Best Director (Jessica Kubzansky), Best Adaptation, Best Lead Actor (Sabina Zuniga Varela as Medea), and Best Production.

In late February, the Museum introduced a new annual lecture program—the Getty Museum Distinguished Lecture. The inaugural lecturer for this

program was leading scholar of Impressionism and professor at the University of Dallas, Richard Brettell, who delivered talks over three evenings on three works in the Museum’s permanent collection. Titled “Toward a Modern Beauty: Manet, Gauguin, Cézanne,” each of the talks was very well attended. Expanded versions of the lectures will be published by Getty Publications in the near future.

In conjunction with the Robert Mapplethorpe exhibition, the Museum worked closely with the GRI on an evening program in April, featuring legendary singer, poet, author, and Mapplethorpe muse, Patti Smith. The program of Smith’s music and intimate recollections of her friendship with Mapplethorpe was so popular that the Museum was able to schedule a second performance, which like the first, sold out immediately.

Finally, this fiscal year was marked by a number of important changes in senior staff, starting in August with the arrival of the new associate director for collections, Richard Rand. Richard comes to the Getty from the Clark Art Institute in Massachusetts, and replaced one of our longest serving colleagues, Thomas Kren. In April, we announced the appointment of Lisa Clements as the new assistant director for education, public programs and interpretive media. Lisa brings to the Getty more than twenty years of experience in developing educational content, programming, and live experiences for school-age and adult audiences.

Following more than thirty years and a career that started as a Getty intern, Lee Hendrix retired in June from the Museum as senior curator of drawings. In July, Julian Brooks, a twelve-year veteran of the department, would replace Lee. In the conservation departments, Brian Considine retired as senior conservator of sculpture and decorative arts conservation, after thirty-three years of dedicated service to the Museum. Jane Bassett has been named interim department head. Nancy Yocco, a thirty-four year veteran, retired as conservator of drawings, and has been replaced with Michelle Sullivan as assistant conservator of drawings. And, from the Museum of Fine Arts in Boston, the Getty welcomed Susanne Gänsicke as senior conservator of antiquities at the Getty Villa, following the retirement of Jerry Podany in January after a distinguished career of some thirty-seven years in the department.

Outbreak, working proof for sheet 5 of the Peasants' War series, 1902–03, Käthe Kollwitz. Gray wash and white heightening, etching, drypoint, aquatint, lift ground, soft-ground etching, textile, and transfer screen. Dr. Richard A. Simms collection. (GRI)



Getty Research Institute

With its comprehensive library dedicated to the history of art and related fields of research, its vast special collections of rare and unique materials, its internationally acclaimed Scholars Program, and its pioneering research projects and publications, the Getty Research Institute (GRI) is many things, but above all it is a lively laboratory and “think tank” for the study of the diverse histories of the visual arts and related disciplines across a wide range of cultures. The GRI’s strategy of responding to the latest technological developments, to changing scholarly needs, and to new areas of study makes it a vibrant, fluid forum for advancing innovative research and creating shareable research data and digitized resources.

In order to sustain its ongoing contribution to the field of art historical research, the GRI continues to assemble strong and unique collections, one of its core activities. Among the greatest challenges related to building collections is that of processing and cataloguing them in a timely manner, so that they can be shared with the GRI’s constantly growing international communities of users, both on-site and online. During the last year, the GRI reached important milestones with regard to two major archives acquired

in recent years, which are now available for study by researchers from all over the world.

This year the GRI finished processing the two largest archives that it has acquired up to now, making them available for research; both archives are already being heavily used. Together totaling more than 4,000 linear feet and featuring a wide variety of archival materials, the vast archive of the Swiss curator and scholar Harald Szeemann and the records of the Knoedler Gallery are notable not only for their size and art historical significance, but also because of the GRI’s innovative approach to processing and cataloguing them in collaboration with researchers with collection-specific expertise.

The Harald Szeemann Archive and Library is an essential resource for the study of twentieth-century art and art history. Perhaps the most famous curator of the Western post–World War II era, Szeemann was an ardent advocate of modern and contemporary art, from Dada, surrealism, and futurism to conceptualism, postminimalism, performance art, and new forms of installation and video art. The Knoedler Gallery Archive illuminates the business relationships and records of one of America’s oldest and most preeminent art galleries. Founded before

the establishment of most museums in this country, Knoedler & Company played a central role as a conduit for the masterworks that established the first great American museum collections.

With partial support from the National Endowment for the Humanities (NEH), more than twenty people helped process and catalogue these huge archives over a period of four years. In addition to archivists, cataloguers, library assistants, and interns, both the Szeemann and Knoedler teams also included art historians as integral members. The teams furthermore participated in GRI research projects focused on those collections. Processing priorities were established with input from scholars, ensuring early access to the most significant materials in each archive, and the processing teams engaged directly with research teams and scholars during specially organized workshops and throughout the cataloguing process. During the Szeemann workshop held in June 2014, participants presented their own research from the archive and gave important feedback and advice about the related upcoming Szeemann exhibition, public programming, and publications, as well as how the archival processing could most effectively move forward.



Participants of the Harald Szeemann workshop view selections from the Szeemann archive.

In the Knoedler workshop discussions, during which informed decisions were made regarding how this huge dealer archive should be processed, digitization was identified as a key element in providing the broadest and most meaningful access to these unique primary source materials. Processing was carefully planned to facilitate digitization of significant

portions of the Knoedler archive, which in turn provided critical data for the new stock book database within the Getty Provenance Index®, the heart of the GRI research project dedicated to the Knoedler records.

Notable Acquisitions

This was a year of significant acquisitions and donations within a number of the GRI’s core collecting areas. A suite of forty-seven albumen prints featuring panoramic and detailed views of the Roman ruins in Palmyra, Syria, constitutes rare and extremely valuable visual documentation of this world heritage site. These are the earliest photographs of the site, which has recently suffered considerable damage at the hands of ISIS soldiers, and thus are ever more valuable as research documents for archaeologists and scholars of the history of photography and of the Middle East. A GRI project is currently underway to create an online exhibition of the photographs to share with the international research community.

Unpublished materials such as artists’ letters, project files, and installation photographs, which are included in the archives of artists, gallerists, curators, and collectors housed in GRI special collections, provide the essential raw materials for much original research. This year’s acquisitions in that realm include the archive of photographer Lewis Baltz, donated by the artist, who was a key figure in the New Topographics movement of the late 1970s; artist Harmony Hammond’s papers charting the development of feminist, queer, and lesbian visual culture in the United States; the Steven Leiber Basement records, which are the archive of a pioneering dealer in the postwar avant-garde; and the archive of curator, critic, and publisher Willoughby Sharp, famous among other reasons for conceptualizing *Avalanche*, a unique media phenomenon that combined aspects of a magazine, an artist’s book, and an exhibition space.

The GRI also acquired two significant print collections during the last year. The Norberto Gramaccini print collection, a gift supported by the GRI Council, includes more than 1,500 reproductive prints from the collection of this highly influential Swiss collector and professor. These images disseminated and interpreted important works by French, Italian, Dutch, and Flemish artists before the advent of photography revolutionized the way in which images of artworks are circulated.



Saint Jerome, 1590–1607, Giuseppe Scolari. Woodcut (inspired by Alessandro Vittoria's altarpiece in Venice). Norberto Gramaccini print collection. (GRI)



Self Portrait, 1921, Käthe Kollwitz. Etching (only recorded impression of this state). Dr. Richard A. Simms collection. (GRI)

The Dr. Richard A. Simms Collection comprises 628 works on paper, 510 prints, and 118 drawings, among them a treasure trove of etchings, woodcuts, lithographs, and drawings by Käthe Kollwitz, the first woman elected to the Prussian Academy of Arts, as well as works by significant artists in her orbit—Max Klinger, Emil Nolde, Otto Greiner, Ludwig Meidner, and George Grosz. The collection, amassed and partially donated by the founding chair of the GRI Council, Richard Simms, is recognized in both North America and Europe as one of the most important resources for the study of nineteenth- and twentieth-century German art.

A Record-Breaking Exhibition on Chinese Buddhist Art

In collaboration with the Getty Conservation Institute (GCI), the GRI mounted the ambitious exhibition *Cave Temples of Dunhuang, Buddhist Art on China's Silk Road*, which focused on an extraordinary site in northwestern China that has survived almost intact from medieval China. The exhibition documents the history of the site through the cultures that passed through it and left behind works of art and a wealth of documents, making this unique experience available to an audience halfway around the world a millennium later. Featuring important loans from major museums in London and Paris, three astoundingly beautiful replica caves made by the artists of the Dunhuang Academy, and a 3-D experience that immerses visitors in the Buddhist imagery of the caves, it set the all-time attendance record for a GRI exhibition, with many visitors coming from China. Related programs, all booked to capacity, included an international symposium of curators and scholars who are experts in Buddhist art, numerous daily tours and class visits, musical programs, storytelling for children, and scholarly lectures by experts on Dunhuang and the Silk Road.

Digital Art History

In order to meet the changing methodologies and needs of researchers, one of the GRI's main goals in the past year has been not only to share its resources with researchers worldwide by making them accessible in digital form, but also to actively shape the discourse about challenges, best practices, and necessary future steps that accompanies the burgeoning field of digital art history.



The light-table tool in Getty Scholars' Workspace™

In December 2015 the GRI's Digital Art History program reached a major milestone with the release of the first publicly available version of the Getty Scholars' Workspace™, an online research environment intended to facilitate collaborative humanities research. This web-based digital toolset allows research teams to share, analyze, and annotate digitized versions of primary source materials, historical texts, and works of art; to build bibliographies; to translate and annotate texts; to write their own texts; to create timelines; and to capture the scholarly exchange of ideas and multiple perspectives that characterize humanities research in general and the discipline of art history in particular. The version released in 2015 features a highly intuitive user interface design, the capability to download research project materials, a digital light table for image comparisons, a timeline module, a bibliography import-export function, and the ability to export the entire content of research conducted within the workspace. Two digital publications, one produced by the GRI and the other produced by the Institut national d'histoire de l'art (INHA) of France, have already resulted from research projects conducted in an early, pre-public-release version of the Scholars' Workspace. The GRI publication *Pietro Mellini's Inventory in Verse, 1681* received an American Alliance of Museums Media and Technology MUSE award in the Open Culture category.

The Getty Scholars' Workspace is an open-source software environment that is freely available under the GNU General Public License to any research team or institution that wants to use it. The tool is web-based, which means that team members working on a research project in the workspace can access all project materials at anytime from anywhere in the world. A key design feature of the workspace is its ability to accommodate the multiple points of view (rather

than a single “right answer”) essential to humanities research. With the Getty Scholars' Workspace, the GRI has found an innovative way to fulfill its mission of transforming the discipline of art history in the digital age and to freely share data and images related to rare and unique materials by providing a unique environment for research, critical inquiry, and scholarly exchange.



The new design of the Getty Research Portal™ is optimized for viewing on both computer and mobile devices.

The Getty Research Portal™, a free online search platform initiated by the GRI, marked its fourth anniversary in June 2016 with a milestone in contributed volumes and a newly redesigned and greatly enhanced user interface. The Portal, which provides access to digitized art history texts in partnership with some of the world's leading art libraries, now offers more than 100,000 volumes to its users. The project was launched in 2012 with a group of eight international contributors and has grown to include more than twenty institutions at present, bringing together a rich collection of digitized publications devoted to art, architecture, material culture, and related fields. New contributors to the Portal include the Art Institute of Chicago's Ryerson and Burnham Libraries, the Bibliotheca Hertziana — Max-Planck-Institut für Kunstgeschichte in Rome, the Herzog August Bibliothek Wolfenbüttel, the Menil Collection Library in Houston, the Solomon R. Guggenheim Museum Library and Archives in New York, and the Warburg Institute Library in London.

In order to make it easier for scholars and researchers to explore the rare books, foundational art historical literature, exhibition catalogues, periodicals,



Taj Mahal in Agra, India, ca. 1968, Wim Swaan. Wim Swaan photograph collection, 1951–1995. Gift of the Willem A. Swaan Estate.

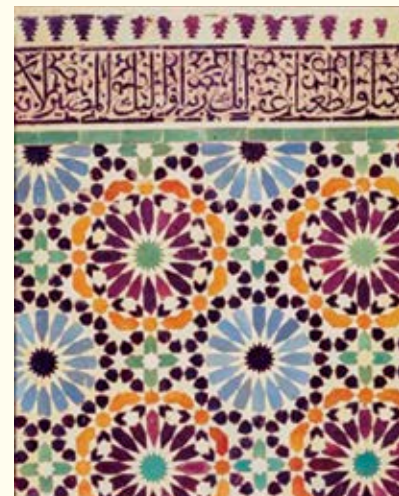
Digital image courtesy the Getty Open Content Program. (GRI)

and other published materials that the Portal aggregates, the site was redesigned and rebuilt by the GRI's software development team. Improvements include more refined filtering of search results, a responsive design for better use on smartphones and tablets, and clearly highlighted additions from participating institutions. In addition, the GRI has also increased its capacity for scanning texts from the Getty Research Library collection, more than doubling its productivity in digitizing titles over the past year and bringing the number of GRI volumes in the Portal to more than 35,000. As of this writing, the GRI's digitized books have been viewed more than thirteen million times by users from around the globe.

The GRI also actively participates in the Getty Trust's Open Content Program, which provides unrestricted access to high-resolution images of materials from the Getty Museum and the GRI. About 860 digitized images from the GRI's Wim Swaan photograph collection were recently added to the Open Content Program, thus making them available for anyone to download and use for any purpose.

A photographer and practicing architect, Wim Swaan illustrated eighteen books on the art and architecture of cultures around the world. The GRI digitization project focused on architectural photographs from three of Swaan's non-Western book projects: *Lost Cities of Asia: Ceylon, Pagan, Angkor* (1966), *Morocco: Marrakesh, Fez, Rabat* (1967), and *Cities of Mughul India: Delhi, Agra and Fatehpur Sikri* (1968). The photographs, shot on black-and-white

and color film stocks, document the cities and sites as they looked in the mid to late 1960s. Although Swaan's color photographs are bright and eye-catching, as with his close-ups of Moroccan tile work, it is his black-and-white photographs that showcase his talent for composition and technical skill. The recent digitization project begins to make highlights from this collection much more widely accessible to anyone with Internet access, helping to fulfill the GRI's goal of keeping pace with the research needs of the global art historical scholarly community.



Saadian Tombs in Marrakech, Morocco, ca. 1967, Wim Swaan. Wim Swaan photograph collection, 1951–1995. Gift of the Willem A. Swaan Estate. Digital image courtesy the Getty Open Content Program. (GRI)

J. Paul Getty Trust Report 2016 / Lists

Projects

The work of the Getty Conservation Institute (GCI) is carried out through a series of initiatives designed to address significant needs in the conservation field. These initiatives research and study critical issues in the field, and develop methods and approaches that can advance the practice of conservation. During FY16, the GCI's wide range of work was carried out through its Collections, Building and Sites, and Science departments, as well as through its Research Resources and Dissemination group. Many of these initiatives entail interdepartmental collaboration, and most involve close collaboration with a variety of local, national, and international partners.

During this fiscal year, there were a number of highlights in the Conservation Institute's work. As part of its Earthen Architecture Initiative, GCI staff completed and presented a conservation and rehabilitation plan for one of southern Morocco's most significant earthen sites, Kasbah Taourirt. Arches—the inventory and heritage management system developed by the GCI in collaboration with World Monuments Fund—continued to be adopted by organizations around the world, including the American Schools of Oriental Research, which will be employing it with respect to heritage sites in Syria. There was further progress with the GCI's Museum Collection Environments initiative, including the presentation of a master class on developments in museum and gallery lighting, a collaborative effort with the Lunder Conservation Center at the Smithsonian American Art Museum and the National Portrait Gallery. As part of the MOSAIKON initiative, the GCI presented its second regional course on the conservation and management of archaeological sites with mosaics, held at Herculaneum in Italy. In conjunction with the GCI's Conserving Modern Architecture Initiative, staff completed its report and recommendations on the conservation of the teak window wall assemblies at the Salk Institute in La Jolla, an iconic work of modern architecture with international significance. In fall 2015, the Institute's Modern and Contemporary Art Research initiative helped organize several conferences and a symposium: (1) "FAR-SITED: Creating and Conserving Art in Public Places," a three-day conference examining the creation and conservation of public art, co-organized with the University Art Museum at California State University, Long Beach, and the Museum of Latin American Art in Long

Beach; (2) "Abstract Expressionism: Time, Intention, Conservation, and Meaning" at the Getty Center, in collaboration with the Clyfford Still Museum in Denver; and, (3) "Media in Transition" at Tate Modern, which explored the conservation implications for collecting and conserving time-based media art, co-organized with Tate in London and the Getty Research Institute. And the GCI's multi-decade work at the Mogao Grottoes in China led to the organizing with the Getty Research Institute and the Dunhuang Academy of the exhibition *Cave Temples of Dunhuang: Buddhist Art on China's Silk Road*, which opened at the Getty Center in May 2016.

All GCI projects are summarized below under the departmental area leading the initiative.

Projects between July 1, 2015 and June 30, 2016

BUILDINGS AND SITES



Cave Temples of Dunhuang: Buddhist Art on China's Silk Road

In connection with the China Principles and Wall Paintings at the Mogao Grottoes projects and in collaboration with the GCI's longtime partner, the Dunhuang Academy (DA), and the Getty Research Institute (GRI), this exhibition opened at the Getty Center in May 2016. Planning, curating, and organizing tours of the exhibition were undertaken during the reporting period. The exhibition included three full-size replica caves, two which were constructed by the DA specifically for the exhibition and installed on the Arrival Plaza by DA artisans in March; a digital immersive experience of a Tang dynasty cave; and over forty objects, originally from the Library Cave at Mogao, on loan from European institutions and displayed in the GRI galleries.

Celebrating over twenty-five years of collaboration between the GCI and DA, conservation of the site and its art was an important theme of the exhibition.

Partners: Getty Research Institute; The Dunhuang Academy



Conservation and Management of the Tomb of Tutankhamen

This project is focused on the conservation, presentation, interpretation, and long-term management of the tomb of Tutankhamen in Egypt's Valley of the Kings. The collaborative undertaking involves detailed scientific analysis and investigation of the technology and condition of the 3,300-year-old wall paintings, including study of the environment and assessment of the impact of visitors on the tomb. Appropriate conservation measures to stabilize the wall paintings have been implemented. In FY16, construction of the interior infrastructure was completed including new walkways, a viewing platform, environmental systems, lighting and interpretation.

Partner: Ministry of State for Antiquities, Egypt

Conservation of *América Tropical*

The project for the conservation of the mural *América Tropical* (1932) by David Alfaro Siqueiros at El Pueblo de Los Angeles Historical Monument in downtown Los Angeles was completed and the site reopened to the public in October 2012. The project included conservation treatment, design, and installation of a protective shelter, interpretation, and public access to the mural. The GCI is currently carrying out post-intervention monitoring of the mural through 2022. In FY16, the project bibliography was updated and annual monitoring of the mural was undertaken.

Partner: City of Los Angeles

Conserving Modern Architecture Initiative

The Conserving Modern Architecture Initiative (CMAI) is intended to advance the practice of conserving twentieth-century heritage through research and investigation, development of practical conservation solutions, and creation and distribution of information. In FY16, CMAI hosted a series of public lectures and published a bibliography on concrete conservation, and co-hosted the 2016 Iconic Houses Network Conference. Work began on the Twentieth Century Thematic Historic Framework. A one-day workshop for architects on the subject of conserving modern architecture was held at the annual American Institute of Architects convention in May. In addition, work commenced on the second volume in the Case Studies from the Field publication series on the topic of Energy and Climate Management in Modern Buildings.

Eames House Conservation Project

The first field project of CMAI aims to understand and assess the current condition of the 1949 Charles and Ray Eames House and its contents and setting, and to assist in the development of conservation management (CMP) and maintenance plans, which will provide a model for conservation of similar buildings from this era. In FY16, the results of ongoing environmental monitoring for the Eames House were synthesized in an Environmental Report, which included recommendations for enhancing environmental conditions. Aided by consultants, GML Heritage, the conservation management plan was further developed as part of a long-term strategy for the care and conservation of the house.

Partner: Eames Foundation

Salk Institute Conservation Project

In 2013, the GCI began work on a second CMAI field project at the Salk Institute for Biological Studies in La Jolla, California, designed by Louis I. Kahn (1965). This project aims to develop long-term conservation strategies for the site's teak window wall assemblies, which are weathered and deteriorated after nearly fifty years in an exposed marine environment. The project will also establish a methodology that the Salk Institute will be able to utilize when planning for the care and maintenance of other significant historic elements in the future. Historic research, on-site condition surveys, and scientific diagnosis have been undertaken to guide the development of treatment recommendations

for cleaning and repair of the teak window wall assemblies. In FY16, on-site trials and mock-ups were monitored and evaluated and, based upon the results of this work to date, the GCI provided recommendations for treatment, which are now being implemented under the Salk's window repair construction project.

Partner: Salk Institute for Biological Studies

Earthen Architecture Initiative

This initiative seeks to advance earthen architecture through model projects that improve the ways conservation interventions are carried out, research that addresses unanswered questions in earthen conservation, capacity building, a dissemination of information for appropriate conservation interventions on historic buildings, settlements, and archaeological sites composed of earthen materials.



Conservation and Rehabilitation Plan for the Kasbah of Taourirt, Morocco

The project focuses on the development of a methodology for the integrated conservation of the Kasbah Taourirt to be used as a model for conservation and rehabilitation of traditional earthen architecture in Morocco. In FY16, the third and final phase of work was carried out including completing the documentation of the site, finalizing conservation works in the *Stara* area, and carrying out priority structural and roofing repairs in the Caid Residence. Conservation of decorated surfaces in the Caid Residence was also undertaken including stabilization and cleaning of wall paintings. This final phase of work included training personnel from the Centre de Conservation et de Réhabilitation du Patrimoine Architectural des Zones Atlasiques et Subatlasiques (CERKAS) in laboratory analysis of earthen materials and in the

conservation of wall paintings. The project has been disseminated through the development of a website for CERKAS, presentations to various stakeholders in Morocco and the publication of a final report.

Partner: Centre de Conservation et de Réhabilitation du Patrimoine Architectural des Zones Atlasiques et Subatlasiques (CERKAS), Morocco

Seismic Retrofitting Project

The project combines traditional construction techniques and materials with high-tech methodologies to design and test easy-to-implement seismic retrofitting techniques and maintenance programs to improve the structural performance of earthen historic buildings in Peru and other countries in Latin America. In FY16, work on the numerical modeling analysis and static and dynamic testing for all prototype buildings continued. The project also began production of construction drawings for the seismic retrofitting of two of the prototype buildings: Ica Cathedral and Kuño Tambo Church. In the latter, preliminary conservation of the paintings was undertaken prior to seismic retrofitting of the site.

Partners: University of Minho, Pontificia Universidad Católica del Perú; Ministerio de Cultura del Perú

Heritage Inventory and Management Systems

The following projects work to develop model approaches and systems to inventory and manage heritage buildings, urban areas, landscapes, and archaeological sites:

Arches: Heritage Inventory and Management System

Arches was initiated in partnership with World Monuments Fund to provide the cultural heritage field with modern, open source software that is specifically designed to help inventory, manage, and aid in the protection of all types of heritage places.

The Arches software code is currently downloaded over 1,500 times monthly, and there are more than twenty-five implementations (either full or partial) with another twenty evaluations of the platform in progress. During the reporting period, the GCI signed an agreement with the American Schools of Oriental Research (ASOR) to support

its deployment of Arches through its project with the US State Department to prepare for post-war responses to war-torn cultural heritage of Syria and northern Iraq, and with Hong Kong University to promote Arches implementations in Asia. Development of version 4 is approximately 50 percent complete and on schedule to launch by the end of 2016.

Partner: World Monuments Fund

Los Angeles Historic Resource Survey

The project aims to develop and support a comprehensive historic resources survey for the City of Los Angeles as a best practice model for the identification and survey of historic resources for use by government/city authorities. In FY16, the City of Los Angeles completed field surveys of Downtown Los Angeles, which includes the Central City area and Chinatown and adjacent industrial areas to the east. In addition, field work began on Northeast Los Angeles, which will then conclude SurveyLA field surveys. Survey reports for all completed survey areas continue to be posted on the SurveyLA website (SurveyLA.org). The GCI and City of Los Angeles also prepared to import additional survey data into the customized version of the Arches software platform being used by the city to manage and publish online historic resource data, known as HistoricPlacesLA (historicplacesla.org).

Partners: Office of Historic Resources, City of Los Angeles; Los Angeles City Council; Getty Foundation

Middle Eastern Geodatabase for Antiquities (MEGA)–Jordan

A precursor to Arches, this project aims to develop and implement a national, web-based, English-Arabic geographic information system (GIS) for Jordan to be used as a tool to inventory and manage the nation's archeological sites, as well as to provide information on Jordan's archaeological sites to researchers. In FY16, the Jordanian Department of Antiquities continued to make regular use of the MEGA-Jordan system (megajordan.org).

Partners: World Monuments Fund; Jordan Department of Antiquities

Herculaneum

The Herculaneum project is focused on the study and conservation of the architectural surfaces of the Tablinum in the Casa del Bicentenario, which houses some of the most prized wall paintings at this archaeological site. The conservation methodology being developed will be applicable to architectural surfaces at this and other sites in the Vesuvian region. In FY16, evaluation of the stabilization of the wall paintings was carried out. Focused studies on the alteration of yellow to red pigments, characterization of original and restoration tuff, and collaborative studies with the National Center for Research in Naples were carried out. Protections for the wall paintings and mosaic pavement were installed in preparation for structural stabilization of the Casa del Bicentenario.

Partners: Herculaneum Conservation Project; Soprintendenza Pompei

Heritage Values, Stakeholders, and Consensus Building

This project aims to advance the ability of heritage professionals to constructively engage with stakeholders by bridging conservation and public dispute resolution practices through a program of research, application, and dissemination. In FY16, proceedings from a workshop on promoting the application of consensus building and dispute resolution methods to the practice of heritage site conservation and management were published.

Historic Cities and Urban Settlements Initiative

This work aims to contribute to the enhancement of practice in the field of conservation and management of historic cities and urban settlements by addressing critical needs and issues through the implementation of targeted projects ranging from research and education to field work.

Contemporary Architecture in the Historic Environment

This project of both the Historic Cities and Conserving Modern Architecture Initiatives seeks to provide guidance to the conservation, planning, architectural, and development communities for designing and assessing the impact of new buildings in the historic environment. In FY16, an annotated bibliography with key doctrinal, philosophical, and critical texts and case studies on contemporary architecture in historic environments was published.

Urban Conservation Planning in Malaysia

This project seeks to improve urban conservation practice in Southeast Asia by creating education and training activities for urban planners and architects, through a two-week intensive course in Malaysia. In FY16, participants from all three versions of the course were invited to meet in Kuala Lumpur, where a two-day workshop was delivered, related to the course's main themes. Also in FY16, the GCI commissioned an independent evaluation team from Yogyakarta, Indonesia to assess the impact and effectiveness of the courses in Malaysia.

Partners: Badan Warisan Malaysia; ThinkCity

Injection Grouts for the Conservation of Architectural Surfaces: Research and Evaluation

The recent focus of this research project has been dissemination of testing and evaluation methods of injection grouts for the conservation of architectural surfaces, including plasters, wall paintings, and mosaics following the publication and distribution of the manual, *Evaluation of Lime-Based Hydraulic Injection Grouts for the Conservation of Architectural Surfaces*, in fall 2013. Dissemination has included participation in technical working groups of international organizations, publications, workshops, and presentations at professional conferences. In FY16, experimental results of testing were synthesized, and a final project report was drafted.

MOSAIKON

The primary goal of the MOSAIKON initiative is the enhancement of professional capacity in the conservation and management of archaeological mosaics in the Mediterranean region.

Partners: Getty Foundation; ICCROM; International Committee for the Conservation of Mosaics, Buildings and Sites

Bulla Regia Model Conservation Project

This model field project aims to conserve and present to the public one or more ancient houses and their mosaic floor decoration at this large and complex archaeological site in Tunisia. GCI-trained technicians are carrying out the bulk of the conservation interventions on mosaics and wall plasters under GCI team supervision at the *Maison de la Chasse*. The second component of the project is the development of a conservation treatment and management plan for the almost

four hundred excavated mosaics throughout the site. In FY16, field campaigns were suspended for security reasons, however, work on site was carried out by technicians, and conservation planning by the project team continued. A meeting with the Institut National du Patrimoine was held in May 2016 to review site work progress and to discuss the conservation planning proposals, including visitation plans of selected excavated buildings, developed during the past year.

Partners: World Monuments Fund and Institut National du Patrimoine, Tunisia

Conservation and Management of Archaeological Sites with Mosaics: Training for Site Managers

The second regional training course on the Conservation and Management of Archaeological Sites with Mosaics concluded with a follow-up workshop held at the site of Herculaneum, Italy, in September 2015. This workshop brought all twenty course participants together to present the training projects on which they had been working during the past year, adapting and applying the knowledge learned during the course to real-world scenarios at their own sites. Site exercises and visits to other sites around the region reinforced key concepts and provided the participants with the opportunity to compare and contrast different site management approaches. Also in FY16, planning began for the third course in the series, which will begin in May 2017 at the World Heritage site of Volubilis, Morocco.

Partners: The Direction du Patrimoine Culturel of Morocco

Mosaic Conservation Technician Training

Building on ten years of training technicians for in situ mosaic maintenance at multiple Tunisian sites, this training project aims to produce teams of mosaic technicians based at major sites in North Africa. In FY16, three of six new technicians were hired by the Direction du Patrimoine Culturel of Morocco. The start of the FY16 course in Morocco was postponed until spring 2017 to allow time for the remaining three technicians to assume their positions.

Partners: Institut National du Patrimoine, Tunisia, Direction du Patrimoine Culturel, Morocco; the Department of Antiquities of Algeria and Libya

Protective Shelters for Archaeological Sites with Mosaics

Guidelines are being developed for the design, implementation, evaluation, and maintenance of shelters for archaeological sites, particularly sites with mosaics. These practical guidelines and illustrative case studies are intended for archaeologists, architects, conservators, and others involved in the process of constructing and managing archaeological shelters. A second working meeting of the guideline authors was held in early FY16, and work progressed on developing the guideline content throughout the year.

Partners: Israeli Antiquities Authority; Historic England

Southern African Rock Art Project

This project aims to enhance the conservation, management, awareness, and use of rock art sites in the southern African subcontinent through workshops, training, and collaborations. In FY16, planning began for a colloquium that will take place in 2017 to include invited professionals, representatives of indigenous communities, and decision makers.

Partners: Griffith University; Kakadu National Park; Stepwise Heritage and Tourism

COLLECTIONS

Managing Collection Environments

A collaboration of the Collections and Science departments, the Managing Collection Environments initiative addresses a number of compelling research questions and practical issues pertaining to the control and management of collection environments in museums. In FY16, a project specialist was hired to develop the initiative's education component and a graduate intern joined the research team investigating the effects of aging on the mechanical properties of paints. In February, two workshops on museum lighting, "Master Class on Museum Lighting: Options Beyond White LED," were presented in partnership with the Lunder Conservation Center at the Smithsonian American Art Museum and the National Portrait Gallery. The workshops were attended by an international group of conservators, scientists, and exhibition and lighting designers. In March, an instructors' meeting, hosted by the National Endowment for the Humanities, was held to launch plans for the FY17 course in early 2017.

Preservation of Photographs and Photograph Collections

The goal of this project is to advance the field of photograph conservation by building the capacity of professionals who care for and manage collections. It includes the following regional components:



Middle East Photograph Preservation Initiative (MEPPI)

MEPPI focuses on the development of photograph preservation knowledge and skills for collection caretakers in the Middle East and North Africa. MEPPI offered a two-week workshop, "The Environment and Exhibition of Photographs," in November 2015 at the American University of Beirut.

Partners: Arab Image Foundation; Art Conservation Department of the University of Delaware; the Metropolitan Museum of Art, New York. Additional regional partners: American University of Beirut.

Current Issues in Photograph Conservation

In FY16, the GCI launched this series of annual workshops at the Getty Villa focusing on different conservation challenges associated with innovations in photography. In FY16, planning was undertaken for the July 2016 workshop on the identification and preservation of digital prints.

Research Into Practice Workshop Series

The purpose of this training series is to improve conservation practice by disseminating the results of current GCI scientific research to conservation professionals through a series of intensive training workshops. In FY16, a project specialist was hired to expand the range of workshops in this series.

Cleaning of Acrylic Painted Surfaces (CAPS)

This ongoing series of workshops are designed to engage conservators with the newest research for identifying a broader range of cleaning systems and methodologies for acrylic painted surfaces. The CAPS workshops have reached over one hundred conservators who work with modern and contemporary art. In FY16, planning took place for the July 2016 workshop to take place at the John and Mabel Ringling Museum of Art in Sarasota, Florida.

Partner: The John and Mabel Ringling Museum of Art

XRF Bootcamp for Conservators

The XRF Bootcamp, presented in partnership with Institute for the Preservation of Cultural Heritage at Yale University, focuses on qualitative analysis and use of handheld X-ray fluorescence instrumentation and provides in-depth training through interactive lectures paired with hands-on laboratory activities. In FY16, planning commenced for the November 2016 bootcamp to be held in Maastricht, The Netherlands.

Partners: Institute for the Preservation of Cultural Heritage, Yale University; the Stichting Restauratie Atelier Limburg (SRAL); Bonnefontenmuseum

SCIENCE

Materials Characterization

This research area involves in-depth studies on broad classes of material used in art and heritage. Such studies are essential to the field, often requiring the development or refinement of existing analytical protocols for proper identification and investigations into their physical properties.

Animation Cels Research

This project, made possible by a generous contribution from The Walt Disney Company, is focused on developing conservation methods for re-attaching flaking and delaminating paints from animation cels, and examining the effects of storage conditions on the mechanical and chemical

stabilities of the painted cels. Highlights from FY16 include a condition survey that revealed information about the onset and range of deterioration phenomena, studies of paint binding media and additives, and investigations of the mechanical behavior of cel paints.

Partners: Disney Animation Research Library; UCLA; Yale Institute for the Preservation of Cultural Heritage

Characterization of Asian and European Lacquers

This project seeks to improve understanding of Asian lacquer formulations and their conservation. Highlights from FY16 include preparations for the FY17 Recent Advances in Characterizing Asian Lacquer workshop and expanding the lacquer database.

Partners: Netherlands Cultural Heritage Agency; Center for Research and Restoration of Museums of France

Photographic Processes

The project focuses on the development, testing, and implementation of modern scientific analysis for the identification of more than 150 photographic processes from the chemical photography era. In FY16, work centered on the characterization and identification of coatings on early paper negatives. In addition, the project continued work on the physical and chemical characterization of twentieth-century black-and-white photographic papers working with “key set” samples from the collection of the Institute for the Preservation of Cultural Heritage (IPCH) at Yale University. Additional work was carried out on the online resource, *The Atlas of Analytical Signatures of Photographic Processes*, with updates made to the platinum print chapter, and information compiled on cased images—heliographs, daguerreotypes, ambrotypes, and tintypes.

Partners: National Media Museum, Bradford, UK; Institute for the Preservation of Cultural Heritage, Yale University; Centre de Recherche sur la Conservation des Collections, Paris, France; J Paul Getty Museum

Modern and Contemporary Art Research (ModCon) Initiative

The ModCon Initiative is a multifaceted, long-term venture focused on the many and varied conservation needs of modern and contemporary art. With the myriad of new materials and technologies being utilized by artists, the lack of established conservation treatments, and complex potential conflicts between an artist’s concept and the physical aging of works of art, conserving modern and contemporary art is widely recognized as presenting some of the most difficult and pressing challenges in the field.

Art in L.A.

Art in L.A. aims to address the conservation issues of works of art created by artists working in Southern California since 1945 and to use case studies to explore some of the broader issues of conserving contemporary art. In FY16, *Made in Los Angeles: Materials, Processes, and the Birth of West Coast Minimalism* was published, outlining the materials and working processes of Larry Bell, Robert Irwin, Craig Kaufman, and John McCracken. Additional videos in the Artists’ Dialogues series were begun, including ones on John Baldessari and Laura Owens. Three documentaries were also initiated on L.A.-based artists of Latin American origin, in conjunction with the Pacific Standard Time: LA/LA initiative: Gabriel Kuri, Analia Saban, and David Lamelas. These videos explore artist’s materials, processes, and thoughts on conserving their work.

Modern Paints

Modern Paints seeks to improve understanding of and conservation methodologies for works of art created in modern paint media. In FY16, research on the development of new cleaning approaches for acrylic and modern oil paintings continued, with a paper on mineral spirits-based microemulsions, a new class of cleaning materials, to be published in the *Journal of the American Institute for Conservation*. A one-day symposium, “Abstract Expressionism: Intention, Time, Conservation, and Meaning,” was held at the Getty Center in collaboration with the Clyfford Still Museum. Technical studies were carried out on a range of Sam Francis and Clyfford Still paintings, in preparation for forthcoming books in the Artists’ Materials series.

Partners: Tate, London; Dow Chemical Company; RCE Amsterdam



Outdoor Sculpture

The aim of this project is to explore broadly issues associated with conserving twentieth- and twenty-first-century outdoor sculpture, with the first phase of the project focused primarily on painted outdoor works. In FY16, collaboration with the Army Research Laboratory continued, and a newly developed paint binder is being formulated to match the specifications of works by Alexander Calder, Louise Nevelson, and Tony Smith. The GCI has also worked with the Nevelson Foundation to define the aesthetic specifications for Nevelson’s outdoor coatings. A repository of paint coupons approved by artists’ studios, estates, and foundations was initiated and continues to expand; storage and a database for the coupons are being designed. Studies exploring solutions for local retouching are being carried out in collaboration with Dow Chemical Company and Golden Artists Colors. Work has continued on conservation of the sculpture collection of California State University, Long Beach (CSULB) and the collaboration is currently wrapping up. The symposium “FAR-SITED: Creating and Conserving Art in Public Places,” was held at CSULB in October 2015, which celebrated the fiftieth anniversary of the CSULB collection, and examined new trends in public art, the use of new materials and technology, and the role of conservation for art in the public realm.

Partners: California State University, Long Beach; Army Research Laboratory; Nevelson Foundation; Tony Smith Estate; Dow Chemical Company; Golden Artists Color; J. Paul Getty Museum



Modern Abstract Art in Latin America

Combining art historical and scientific analysis of selected works from the Colección Patricia Phelps de Cisneros, this three-year project aims to develop a comprehensive understanding of the formal strategies and material decisions made by artists experimenting with geometric abstraction in Argentina and Brazil in the 1940s and 1950s. The first phase of the project, dedicated to the detailed study and documentation of the materials and techniques of the works, was completed. Artworks and findings from the technical study will be brought together in the exhibition, *Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros*, to open at the Getty Center in August 2017 as part of Pacific Standard Time: LA/LA. Results from the technical examination were placed in their larger historical context and discussed in an essay for the exhibition catalogue.

Partners: Getty Research Institute; Colección Patricia Phelps de Cisneros, New York; Universidad Nacional de San Martín, Buenos Aires; Museo de Arte Moderno de Buenos Aires; Universidade Federal de Minas Gerais; Pinacoteca do Estado de São Paulo; Museu de Arte Moderna, Rio de Janeiro

Preservation of Plastics

This project aims to improve understanding of the composition of plastics used in cultural heritage, the way they change with age, and how they respond to conservation treatments. Work in FY16 continued to focus on evaluating the various materials and methods used to repair scratches and small damages of cast polyester resin and polymethylmethacrylate (Plexiglas), two widely used plastics in art and design collections. In FY16, analytical protocols to investigate the degradation of cellulose acetate were initiated; this work included a preliminary survey of early plastic combs from the GRI's Harald Szeemann archive. A strategy to investigate solutions for the storage, cleaning, and consolidation of cellulose acetate is being designed.

Partner: Getty Research Institute

MOSAIKON: Alternate Backing Methods for Lifted Mosaics

The backing or rebacking of the thousands of lifted mosaics is a major conservation challenge in the Mediterranean region, where financial resources are limited. The focus of this component of the MOSAIKON initiative is to address the urgent need for developing sustainable and cost-effective backing methods for the lifted mosaics. In FY16, analysis of a series of experimental mockups identified a number of mortars and reinforcement combinations that can produce structurally acceptable backings for lifted mosaics. A report was prepared that outlines all these results, including the experimental set-up and progress in computer modeling as a tool for predicting behavior. The report is currently undergoing an internal peer review prior to its publication. A peer-reviewed conference paper was published in the proceedings of the 12th Conference of the International Committee for the Conservation of Mosaics.

Partners: Getty Foundation; ICCROM; International Committee for the Conservation of Mosaics.

Preventive Conservation

The physical condition of cultural heritage is best protected with carefully controlled environments during display and storage of works of art. The GCI has conducted numerous research activities designed to promote preventive conservation of museum collections in the domains of air pollution, temperature and relative humidity control, and lighting.

Managing Collection Environments

Managing Collection Environments, a collaboration of the Collections and Science departments, is a five-year initiative that addresses a number of compelling research questions and practical issues pertaining to the control and management of collection environments in museums, libraries, archives, and other repositories. Much of the scientific work focuses on elucidating damage mechanisms and determining environmental conditions that cause damage—both of which are essential for defining long-term strategies for the preservation of art objects. In FY16, the study of macro- and micro-mechanical properties of artistic materials was started. In parallel, a pilot study to monitor the condition of selected wooden objects in controlled environmental conditions was initiated, using several techniques for quantifying damage.

Partners: Canadian Conservation Institute; English Heritage; Jerzy Haber Institute, Polish Academy of Sciences; Institute for the Preservation of Cultural Heritage, Yale University; National Trust (UK); Rijksmuseum Amsterdam; Technical University Eindhoven; J. Paul Getty Museum

Microfading Research

The goal of this project is to examine ways accelerated aging can advance and document preventive conservation display practices for the collections of the J. Paul Getty Museum and the Getty Research Institute. Microfading is used to detect highly light-sensitive artworks—a condition largely unknown for twentieth-century artifacts—before they are damaged from exposure and to set display policies for these works and other collections. In FY16, a microfading monitoring program, initially focusing on the color stability

of large tapestries measured while in storage, is advancing. The program has expanded to also include a focused examination of color changes in the illuminated manuscript collection of the Getty Museum. Both of these studies additionally are examining the potential of fiber optic reflectance spectroscopy (FORS) in combination with microfading for ongoing monitoring.

Museum Lighting Research

The long-term goal of this project is to provide advanced guidance in support of conservation and curatorial values in exhibition lighting. In FY16, the GCI, along with the Lunder Conservation Center at the Smithsonian American Art Museum and the National Portrait Gallery in Washington, DC, organized a two-day class on recent developments in museum and gallery lighting, “Master Class on Museum Lighting: Options Beyond White LED,” presented methodologies for the effective use and evaluation of the new generation of LED lighting, including the accompanying control options for museum settings.

Partners: Advanced Lighting Group; Pacific Northwest National Laboratory; U.S. Department of Energy; The Lunder Conservation Center at the Smithsonian American Art Museum and the National Portrait Gallery

Technical Studies

The GCI undertakes scientific research to investigate questions of artists' techniques, as well as authenticity and attribution, and to place this information in the context of understanding the physical properties and behavior of the materials comprising works of art and their conservation.

Athenian Pottery

This National Science Foundation–funded project is researching the ceramic technology used to create red- and black-figure decorated vessels produced in Athens between the sixth and third century BCE. Using advanced analytical technologies, the chemistry and morphology of numerous ancient vessels was investigated. By comparing investigation results to replicate materials created under known firing conditions, ancient firing conditions were elucidated. These findings provide evidence of a more complex firing scheme than previously believed, including the use of multiple application/firing sequences, and are influencing the way these

vessels are understood and interpreted. In FY16, the NSF-funded phase of the project was wrapped up. The results, published in peer-reviewed journals and presented at professional conferences, serve as a model and have inspired other institutions to (re)examine their collections.

Partners: J. Paul Getty Museum; Stanford University/Stanford Synchrotron Radiation Lightsource; The Aerospace Corporation



Data Integration for Conservation Science (DISCO)

This initiative seeks to improve the contribution of scientific and technical studies to the conservation and understanding of works of art through development of computer-assisted data integration tools that will facilitate extraction and sharing of new information by a broad community of users. In FY16, the project scope was finalized, and initial development of prototype software began.

Getty Museum Collaborative Projects

Major technical studies of works from or on loan to the J. Paul Getty Museum in FY16 included: Portrait of an Old Man in Military Costume (Rembrandt) in which a digital color reconstruction of the hidden painting was developed; Jacob Blessing the Sons of Joseph (Guercino, National Gallery Ireland); Femme (Picasso, Beyler Foundation); The Adoration of the Kings (di Paolo, Kröller-Muller Museum), and the Branchini Madonna (di Paolo, Norton Simon Museum) in preparation for an upcoming exhibition; manuscript illuminations by Joris Hoefnagel, also as part of an upcoming exhibition; a selection of manuscript leaves painted by the Master of the Murano Gradual to investigate the use of early blue pigments (with Fitzwilliam Museum); manuscript illuminations

from across the Byzantine Empire to investigate material dispersion and use; the Berthouville silver treasure to address questions of provenance and trade (with Bibliotheque Nationale France); the Statue of Tiberius and a bronze statuette of a Putto, both from Museo Archeologico Nazionale di Firenze to investigate nineteenth-century restorations; and analysis of Fayum portraits in the Getty Museum's collection as part of the APPEAR project. Additional work included the examination of objects being considered for acquisition by the J. Paul Getty Museum.

Pigments Research

To support the technical studies of individual works of art, research was carried out to better understand pigment production, provenance, and aging behavior. Work continued on lapis lazuli, investigating the sulfur chemistry changes involved in the transformation of the rock to ultramarine blue pigment and a new project to study the chemistry and aging behavior of glass-based pigments was begun.

Partners: J. Paul Getty Museum and additional external museum collaborators; Fitzwilliam Museum; the National Gallery of Art, Washington DC; Museo Archeologico Nazionale di Firenze; Bibliothek Nationale France; Beyler Foundation; Kroller Muller Museum; Norton Simon Museum; National Gallery of Ireland

Treatment Studies

The GCI undertakes detailed investigations into conservation treatments and materials to advance conservation practice and to help optimize the effectiveness and safety of conservator's interventions. These projects aim to advance conservation practice by evaluating and improving existing treatment methods and materials; by understanding better their impact on the composition, structure, and properties of objects; and by developing new approaches and technologies for treatment. Major projects included the evaluation of transparent protective coatings on outdoor metal sculpture and investigations into the strength and mechanical properties of canvas yarns after aqueous and/or light bleaching treatments designed for the removal of discoloration from Color Field paintings in acrylic paint on cotton canvas.

Partners: J. Paul Getty Museum; National Gallery of Art, Washington DC

RESEARCH RESOURCES AND DISSEMINATION

AATA Online (aata.getty.edu)

AATA Online is a free online research database for professionals engaged in the conservation and management of material cultural heritage in all of its forms: works of art, cultural objects, architectural heritage, and archaeological sites and materials. During this reporting period, AATA Online reviewed, abstracted, and indexed nearly 2,000 articles and papers from journals and conference proceedings that represent the field's core literature. AATA Online had over 40,000 visitors to the site.

Information Center

The Information Center supported the mission of the Institute by providing expertise and support to the work of conservation staff throughout the Getty and conservation professionals worldwide. The center responded to over 3,000 inquiries from staff, scholars, interns, and members of the interested public; acquired over 1,600 new titles for the Conservation Collection in the Research Library at the Getty Research Institute, which increased the collection to the milestone of more than 50,000 titles; and contributed over 1,000 records to the Bibliographic Database of the Conservation Information Network (BCIN).

Publications and Dissemination

During this reporting period, the GCI published four books: *Cave Temples of Mogao at Dunhuang: Art and History on the Silk Road, Second Edition*; *Polychrome Sculpture: Meaning, Form, Conservation*; *Made in Los Angeles: Materials Processes, and the Birth of West Coast Minimalism*; and *Cave Temples of Dunhuang: Buddhist Art on China's Silk Road*. Two issues of *Conservation Perspectives*, *The GCI Newsletter* were also published, one commemorating the thirtieth anniversary of the GCI, and the other on conservation in China. Published online in PDF format were twelve publications related to GCI projects, as well as ten previously published GCI books. On its social media channels, the GCI continued to grow its professional audience at a steady pace.

The GCI's website (getty.edu/conservation) added 150 new pages, which included three new projects, forty-seven project updates, three new books, video documentation of two public lectures, and two project videos. Staff continued work on various enhancements to the GCI's extensive website, including redesigned departmental pages, an updated organizational chart, and fifty newly added staff biographies.

In conjunction with the exhibition, *Cave Temples of Dunhuang: Buddhist Art on China's Silk Road*, six short videos, each illustrating a conservation issue of the wall paintings in Cave 85, were created for in-gallery viewing. Four longer-length videos, including an overview video, and videos on the preservation of the site, conservation of wall paintings, and the creation of the replica caves were also created for in-gallery viewing. All of the videos were also made available on the Getty's website. An extensive program of lectures, performances, residencies, and a film screening were developed to complement the exhibition, with five of these events taking place in FY16.

Getty Foundation

Grants Awarded FY16

The Getty Foundation awards grants through strategic initiatives that strengthen art history as a global discipline, promote the interdisciplinary practice of conservation, increase access to museum and archival collections, and develop current and future leaders.

The following grants were awarded between July 1, 2015, and June 30, 2016.

ART HISTORY

Connecting Art Histories

This initiative strengthens the discipline of art history through sustained international exchange among scholars around the world.

Max Weber Stiftung–Deutsche Geisteswissenschaftliche Institute im Ausland, Bonn, Germany. For the research seminar “Paris—Capital of Modernity” for Chinese scholars, organized by the Deutsches Forum für Kunstgeschichte in Paris, France. \$135,000

Ruprecht-Karls-Universität, Heidelberg, Germany. For the second phase of the research seminar series “The Ethnographic Eye: Entangled Modernisms—Chinese Artists Trained in Europe.” \$225,000

Digital Art History

This initiative is helping art historians explore the opportunities and challenges of new technologies.

Duke University, Durham, North Carolina. For the summer institute “Visualizing Venice: The Venetian Ghetto.” \$140,000

Eidgenössische Technische Hochschule Zürich, Switzerland. For an institute in digital art history for German-speaking countries in Europe. Fr138,800

Pacific Standard Time: LA/LA

Grants are supporting exhibitions and programs about Latin American and Latino art that will take place across Southern California in 2017 as part of this collaborative initiative.

Academy Foundation, Beverly Hills, California. For the film series and accompanying publication *From Latin America to Hollywood: Latino Film Culture in Los Angeles, 1967–2017*. \$150,000

Armory Center for the Arts, Pasadena, California. For the exhibition and accompanying catalogue *Aesthetic Experiments and Social Agents: Renegade Art and Action in Mexico in the 1990s*. \$160,000

Autry Museum of the American West, Los Angeles, California. For the exhibition and accompanying catalogue *LA RAZA*. \$150,000

California Institute of the Arts, Valencia. For the exhibition and accompanying publication *The Words of Others (Palabras Ajenas)* at REDCAT. \$140,000

California State University Long Beach Research Foundation. For the exhibition and accompanying catalogue *David Lamelas: A Life of Their Own* at the University Art Museum. \$200,000

City of Los Angeles, California. For research and planning for the exhibition *Learning from Latin America: Art, Architecture, and Visions of Modernism* at the Los Angeles Municipal Art Gallery. \$90,000

Craft and Folk Art Museum Incorporating the Egg and the Eye, Los Angeles, California. For the exhibition and accompanying catalogue *The US–Mexico Border: Place, Imagination, and Possibility*. \$110,000

18th Street Arts Complex, Santa Monica, California. For artist residencies and the exhibition *A Universal History of Infamy: Virtues of Disparity*, in collaboration with LACMA. \$100,000

Filmforum, Inc., Los Angeles, California. For the film series and accompanying publication *Ism, Ism, Ism: Experimental Film in Latin America*. \$200,000

Friends of the Chinese American Museum, Los Angeles, California. For the exhibition and accompanying catalogue *Circles and Circuits: Chinese Caribbean Art* at the Chinese American Museum and the California African American Museum. \$175,000

Henry E. Huntington Library & Art Gallery, San Marino, California. For the exhibition *Visual Voyages: Images of Latin American Nature from Columbus to Darwin*. \$200,000

Japanese American National Museum, Los Angeles, California. For the exhibition and accompanying catalogue *Transpacific Borderlands: The Art of Japanese Diaspora in Lima, Los Angeles, Mexico City, and São Paulo*. \$150,000

Laguna Art Museum, California. For the exhibition and accompanying catalogue *Mexico/LA: History into Art, 1820–1930*. \$230,000

LAXART, Los Angeles, California. For the exhibition and accompanying catalogue *Video Art in Latin America*. \$95,000

Library Foundation of Los Angeles, California. For the exhibition and programming series *Visualizing Language: Zapotec as a Lens to a Worldview*. \$275,000

Los Angeles Contemporary Exhibitions, Inc., California. For the exhibition and accompanying catalogue *Juan Downey: Radiant Nature* at LACE and the Pitzer College Art Galleries. \$200,000

Los Angeles Nomadic Division, California. For the exhibition and accompanying catalogue *José Dávila*. \$90,000

MAK Center for Art and Architecture, West Hollywood, California. For the exhibition and accompanying catalogue *How to Read El Pato Pascual: Disney’s Latin America and Latin America’s Disney* at the MAK Center for Art and Architecture and The Luckman Gallery at the California State University, Los Angeles. \$250,000

Mayor’s Fund for Los Angeles, California. For the exhibition and accompanying catalogue *Learning from Latin America: Art, Architecture, and Visions of Modernism* at the Los Angeles Municipal Art Gallery. \$220,000

Museum Associates, Los Angeles, California. For three exhibitions and accompanying catalogues: *A Universal History of Infamy: Mexico and California Design, 1915–1985*; and *Playing with Fire: The Art of Carlos Almaraz* at the Los Angeles County Museum of Art. \$490,000

Museum of Contemporary Art, Los Angeles, California. For the exhibition and accompanying catalogue *Anna Maria Maiolino*. \$200,000

Museum of Contemporary Art San Diego, La Jolla, California. For the exhibition and accompanying catalogue *Memories of Underdevelopment*. \$310,000

Museum of Contemporary Art Santa Barbara, Inc., California. For the exhibition and accompanying catalogue *Guatemala from 33,000 Kilometers: Contemporary Art from 1960–Present* at the Museum of Contemporary Art Santa Barbara and the Westmont Ridley-Tree Museum of Art. \$200,000

Museum of Latin American Art, Long Beach, California. For the exhibition and accompanying catalogue *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago*. \$225,000

Otis College of Art and Design, Los Angeles, California. For the exhibition and accompanying catalogue *Talking to Action* at the Ben Maltz Gallery. \$100,000

Palm Springs Art Museum, California. For research and planning for the exhibition *Living Architecture: Lina Bo Bardi and Albert Frey*. \$75,000

Palm Springs Art Museum, California. For the exhibition and accompanying catalogue *Living Architecture: Lina Bo Bardi and Albert Frey*. \$150,000

Palm Springs Art Museum, California. For the exhibition and accompanying catalogue *Kinesthesia: Latin American Kinetic Art, 1954–1969*. \$250,000

Plaza de Cultura y Arte Foundation, Los Angeles, California. For research and planning for the exhibition *¡Murales Rebeldes! Contested Chicana/o Public Art*, in collaboration with the California Historical Society. \$80,000

Plaza de Cultura y Arte Foundation, Los Angeles, California. For the exhibition and accompanying catalogue *¡Murales Rebeldes! Contested Chicana/o Public Art*, in collaboration with the California Historical Society. \$100,000

Pomona College, Claremont, California. For the exhibition and accompanying catalogue *Prometheus 2017: Four Artists from Mexico Revisit Orozco* at the Pomona College Museum of Art. \$175,000

Regents of the University of California, Oakland, California. For the exhibition and accompanying catalogue *Axé Bahia: The Power of Art in an Afro-Brazilian Metropolis* at the Fowler Museum at UCLA. \$250,000

Regents of the University of California, Oakland, California. For the exhibition and accompanying catalogue *Mundos Alternos: Art and Science Fiction in the Americas* at the University of California, Riverside, ARTSblock. \$225,000

Regents of the University of California, Oakland, California. For the exhibition and accompanying catalogue *The Work of Gilbert (Magu) Luján: Magulandia and Aztlán* at the University Art Galleries, University of California, Irvine. \$150,000

Regents of the University of California, Oakland, California. For the film series and accompanying publications *Recuerdos de un cine en español: Latin American Cinema in Los Angeles, 1930–1960*, organized by the UCLA Film & Television Archive. \$200,000

Riverside Art Museum, California. For the exhibition and accompanying catalogue *Spanish Colonial Revival of the Inland Empire*. \$100,000

San Diego Museum of Art, California. For the exhibition and accompanying catalogue *The Making of the Modern: Indigenismos, 1800–2015*. \$350,000

Santa Barbara Museum of Art, California. For the exhibition and accompanying catalogue *Valeska Soares*. \$200,000

Santa Monica Museum of Art, Los Angeles, California. For the exhibition and accompanying catalogue *Martín Ramírez: His Life in Pictures, Another Interpretation*. \$175,000

Scripps College, Claremont, California. For the exhibition and accompanying catalogue *Revolution and Ritual: The Photographs of Sara Castrejón, Graciela Iturbide, and Tatiana Parceró* at the Ruth Chandler Williamson Gallery. \$90,000

Self-Help Graphics and Arts, Inc., Los Angeles, California. For the exhibition and accompanying catalogue *Día de los Muertos: A Cultural Legacy, Past, Present, and Future*. \$36,000

Skirball Cultural Center, Los Angeles, California. For the exhibition and accompanying catalogue *Another Promised Land: Anita Brenner's Mexico*. \$230,000

University of San Diego, California. For the exhibition and accompanying catalogue *Copyart: Experimental Printmaking in Brazil, 1970–1990s* at the University Galleries. \$125,000

University of Southern California, Los Angeles, California. For the exhibition and accompanying catalogue *NOWhere: Queer Networks in Chicano L.A.* at ONE Archives Gallery & Museum and MOCA Pacific Design Center. \$175,000

The Vincent Price Art Museum Foundation, Monterey Park, California. For the exhibition and accompanying catalogue *Laura Aguilar: Show and Tell*. \$100,000

CONSERVATION

Keeping It Modern

Building on the Foundation's longstanding support for architectural conservation, this international grant initiative is preserving significant twentieth-century architecture through funding for model projects.

Association de Gestion du Site Cap Moderne, Roquebrune-Cap-Martin, France. For research and conservation planning for Eileen Gray's Villa E-1027 in Roquebrune-Cap-Martin, France. \$200,000

Highland Green Foundation Inc., Stamford, Connecticut. For the preparation of a conservation management plan for Wallace Harrison's First Presbyterian Church in Stamford, Connecticut. \$130,000

Instituto Lina Bo e P.M. Bardi, São Paulo, Brazil. For the preparation of a conservation management plan for Lina Bo Bardi's Casa de Vidro in São Paulo, Brazil. \$195,000

Kosovo's Architecture Foundation, Prishtina. For research and conservation planning related to the development of a conservation management plan for Andrija Mutnjakovic's National Library of Kosovo in Prishtina, Kosovo. \$89,000

Liverpool Roman Catholic Archdiocesan Trust, United Kingdom. For research and conservation planning for Sir Frederick Gibberd's Liverpool Metropolitan Cathedral in Liverpool, England. £138,000

Nirmala Bakubhai Foundation, Ahmedabad, Gujarat. India. For the preparation of a conservation plan for the Gautam Sarabhai workshop building at the B.M. Institute for Mental Health in Ahmedabad, India. \$90,000

Twentieth Century Society, London, United Kingdom. For two convenings of architectural conservation professionals. £110,000

Writers' Union of Armenia, Yerevan. For the preparation of a conservation management plan for Kochar and Mazmanyan's Writers' Resort in Sevan, Armenia. \$130,000

PROFESSIONAL DEVELOPMENT

Multicultural Undergraduate Internships

In order to increase staff diversity in museums and visual arts organizations in Los Angeles County, the Getty provides summer internships for undergraduates of culturally diverse backgrounds. In addition to the ninety-three interns hosted by the following organizations in 2016, there were seventeen interns with grants of \$4,500 each in various departments at the Getty.

American Museum of Ceramic Art, Pomona, California. \$5,000

Angels Gate Cultural Center, Inc., San Pedro, California. \$5,000

Armand Hammer Museum of Art and Cultural Center, Inc., Los Angeles, California. \$16,000

Armory Center for the Arts, Pasadena, California. \$10,000

Art Center College of Design, Pasadena, California. \$6,000

Artlab21 Foundation, El Segundo, California. \$5,000

Arts and Services for Disabled, Inc., Long Beach, California. \$5,000

Association for the Advancement of Filipino American Arts and Culture, Los Angeles, California. \$5,000

Autry Museum of the American West, Los Angeles, California. \$15,000

California Institute of the Arts, Valencia, California. \$15,000

California State Parks, Will Rogers State Historic Park, Los Angeles. \$5,000

California State University Long Beach Research Foundation, University Art Museum. \$10,000

Center for the Study of Political Graphics, Culver City, California. \$10,000

City of Los Angeles, Office of Historic Resources, California. \$5,000.

City of Pasadena, California. \$5,000

Clockshop, Los Angeles, California. \$5,000

Craft and Folk Art Museum Incorporating the Egg and the Eye, Los Angeles, California. \$5,000

Eagle Rock Community Cultural Association, Los Angeles, California. \$5,000

18th Street Arts Complex, Santa Monica, California. \$5,000

El Pueblo Park Association, Los Angeles, California. \$5,000

Friends of Banning Park Corporation, Wilmington, California. \$5,000

Friends of the Chinese American Museum, Los Angeles, California. \$11,000

Friends, the Foundation of the California African-American Museum, Los Angeles, California. \$10,000

HeArt Project, Los Angeles, California. \$5,000

Historic Italian Hall Foundation, Los Angeles, California. \$5,000

Immaculate Heart Community, Los Angeles, California. \$5,000

Inner-City Arts, Los Angeles, California. \$10,000

Japanese American Cultural and Community Center, Los Angeles, California. \$5,000

Japanese American National Museum, Los Angeles, California. \$15,000

LAXART, Los Angeles, California. \$5,000

The Learning Centers at Fairplex, Pomona, California. \$6,000

Long Beach Museum of Art Foundation, California. \$5,000

Los Angeles Conservancy, California. \$10,000

Los Angeles Contemporary Exhibitions, Inc., California. \$10,000

Machine Project, Los Angeles, California. \$5,000

MAK Center for Art and Architecture, West Hollywood, California. \$5,000

Mayor's Fund for Los Angeles, California. \$10,000

Mistake Room, Los Angeles, California. \$5,000

Museum Associates, Los Angeles County Museum of Art, California. \$16,000

Museum of Contemporary Art, Los Angeles, California. \$6,000

Museum of Latin American Art, Long Beach, California. \$11,000

P.S. ARTS, Venice, California. \$6,000

Pasadena Heritage, California. \$5,000

Pasadena Museum of California Art. \$5,000

Pepperdine University, Frederick R. Weisman Museum of Art, Malibu, California. \$5,000

Petersen Automotive Museum Foundation, Los Angeles, California. \$5,000

Plaza de Cultura y Arte Foundation, Los Angeles, California. \$5,000

Plaza de la Raza, Inc., Los Angeles, California. \$5,000

Pomona College Museum of Art, Claremont, California. \$5,000

Public Corporation for the Arts of the City of Long Beach, California. \$5,000

Rancho Santa Ana Botanic Garden, Claremont, California. \$5,000

Regents of the University of California, Fowler Museum at UCLA, Los Angeles. \$15,000

Regents of the University of California, UCLA Chicano Studies Research Center, Los Angeles. \$5,000

Ryman Carroll Foundation, Los Angeles, California. \$5,000

Scripps College, Ruth Chandler Williamson Gallery, Claremont, California. \$15,000

Self-Help Graphics and Arts, Inc., Los Angeles, California. \$5,000

Skirball Cultural Center, Los Angeles, California. \$10,000

Social and Public Art Resource Center, Venice, California. \$5,000

St. Elmo Village, Los Angeles, California. \$5,000

Tierra del Sol Foundation, First Street Gallery Art Center, Claremont, California. \$5,000

University of Southern California, USC Pacific Asia Museum, Pasadena. \$10,000

Velaslavasay Panorama, Los Angeles, California. \$5,000

Venice Arts, California. \$10,000

The Vincent Price Art Museum Foundation, Monterey Park, California. \$5,000

Visual Communications Media, Los Angeles, California. \$5,000

The Wende Museum of the Cold War, Inc., Culver City, California. \$5,000

Graduate Internships

Graduate Internships at the Getty support full-time positions for students who intend to pursue careers in fields related to the visual arts.

Danielle Abdon Guimaraes, Temple University, Philadelphia, Pennsylvania. \$21,000

Eric Beckman, Indiana University, Bloomington. \$21,000

Emilie Carruthers, The National Galleries of Scotland, Edinburgh. \$21,000

Allison Clark, The University of Texas at Austin. \$21,000

Madeline Corona, Winterthur/University of Delaware Program in Art Conservation. \$31,000

Anne Correll, New York University. \$21,000

Nathan Daly, Columbia University, New York. \$31,000

Marissa Del Toro, The University of Texas at San Antonio. \$21,000

Vincent Dion, Queen's University, Kingston, Ontario, Canada. \$31,000

Manon Gaudet, Carleton University, Ottawa, Canada. \$21,000

Nick Geller, University of Michigan, Ann Arbor. \$31,000

Federica Greco, University of Minho, Guimarães, Portugal. \$31,000

Larisa Grollemond, University of Pennsylvania, Philadelphia. \$21,000

Lauren Johnson, The School of the Art Institute of Chicago, Illinois. \$31,000

Charisma Lee, University of Pittsburgh, Pennsylvania. \$21,000

Laura Llewellyn, The Courtauld Institute of Art, London, United Kingdom. \$21,000

Evan Maingi, Universidade de Évora, Portugal. \$31,000

Sara Marandola, Independent Scholar, Cassino, Italy. \$31,000

Claire McDermott, University of Illinois, Urbana-Champaign. \$21,000

Adam Monohon, School of Oriental and African Studies, University of London. \$21,000

Diana Navarrete, University of California, Riverside. \$21,000

Talia Olshefsky, McGill University, Montréal, Québec, Canada. \$21,000

Kayleigh Perkov, University of California, Irvine. \$21,000

Henar Rivièrè Ríos, Complutense University of Madrid, Spain. \$21,000

William Shelley, University of California, Los Angeles. \$31,000

Jennelyn Tumulad, Pratt Institute, New York. \$21,000

Cassandra Vadas, The George Washington University, Washington, D.C. \$21,000

Josephine von Schorlemer, Sotheby's Institute of Art, London, United Kingdom. \$21,000

Chen Yang, The Courtauld Institute of Art, London, United Kingdom. \$31,000

Sarah Yoon, Columbia University, New York. \$31,000

Michela Zurla, Independent Scholar, Assisi, Italy. \$21,000

Connecting Professionals/Sharing Expertise

These grants to national and international professional organizations that serve museums and the fields of art history and conservation have allowed interns and colleagues from underserved areas to participate in annual conferences and professional exchanges.

American Association of Museums, Arlington, Virginia. For art museum professionals in developing countries to attend the 2016 Annual Meeting in Washington, DC. \$95,000

Art Libraries Society of North America, Oak Creek, Wisconsin. For participants from developing countries to attend the 2016 annual conference in Seattle, Washington. \$75,000

Asia Society, New York. For the Arts and Museum Summit in Hong Kong. \$75,000

The Association for Preservation Technology International Inc., Springfield, Illinois. For participants from Latin America to attend the 2016 Annual Conference in San Antonio, Texas. \$65,000

California Association of Museums, Santa Cruz. For Getty Multicultural Undergraduate Internship alumni to attend the 2016 annual conference in Riverside. \$24,300

College Art Association of America, Inc., New York. For alumni of the CAA-Getty International Program to attend the 2017 Annual Conference in New York. \$134,000

Corporation of the Fine Arts Museums, San Francisco, California. For research related to the development of a regional conservation science consortium. \$45,000

International Council of Museums, Paris, France. For participants from developing countries to attend the 24th Triennial General Conference in Milan, Italy. €75,000

The International Institute for Conservation of Historic and Artistic Works, London, United Kingdom. For participants from developing countries to attend the 26th International Congress in Los Angeles. £53,000

Los Angeles County Arts Commission, California. For educational programming related to the 2016 Arts Internship Program. \$44,000

Southern California Grantmakers, Los Angeles. For the 2015 annual conference and members' meeting. \$10,000

Other Professional Development Grants

The British Museum, London, England. For participants from Asia, Africa, and the Middle East to attend the workshop "Creating Museums of World Stories" at the Chhatrapati Shivaji Maharaj Vastu Sangrahalay (CSMVS) in Mumbai, India. \$100,000

The British Museum, London, England. For research and planning related to the exhibition *India and the World* at the CSMVS in Mumbai, India. \$200,000

Claremont Graduate University, California. To support the Getty Leadership Institute's transition to financial independence from the Getty. \$1,000,000

RESIDENTIAL SCHOLARS AND FELLOWS AT THE GETTY

The following residential grants were administered by the Foundation on behalf of the Getty Research Institute, Getty Conservation Institute, Getty Museum, and the J. Paul Getty Trust.

Getty Rothschild Fellow

David Saunders, Independent Scholar, St. Albans, United Kingdom. \$42,000

Getty Research Institute

Getty Scholars

Martin Bommas, University of Birmingham, United Kingdom. \$42,000

Susan Dackerman, Harvard Art Museum, Cambridge, Massachusetts. \$42,000

Carolyn Dean, University of California, Santa Cruz. \$65,000

Aaron Glass, Bard Graduate Center, New York. \$17,200

Patrick Hajovsky, Southwestern University, Georgetown, Texas. \$17,200

Joseph Imorde, Universität Siegen, Germany. \$17,200

Olaf Kaper, Leiden University, Netherlands. \$17,200

Martina Minas-Nerpel, Swansea University, United Kingdom. \$42,000

Howard Morphy, The Australian National University, Canberra. \$42,000

Mauro Mussolin, Scuola Normale Superiore di Pisa, Italy. \$8,390

Susan Phillips, Pitzer College, Claremont, California. \$17,200

Peter Probst, Tufts University, Medford, Massachusetts. \$17,200

Katie Scott, The Courtauld Institute of Art, London, United Kingdom. \$17,200

Carlo Severi, School for Advanced Studies in the Social Sciences (EHESS), Paris, France. \$42,000

Ruti Talmor, Pitzer College, Claremont, California. \$17,200

Branko van Oppen de Ruiter, Allard Pierson Museum, University of Amsterdam, Netherlands. \$17,200

Lyneise Williams, University of North Carolina, Chapel Hill. \$17,200

Connecting Art Histories Guest Scholars

The individuals below were invited as guest scholars by the GRI as part of the Foundation's Connecting Art Histories initiative.

Naman Ahuja, Jawaharlal Nehru University, New Delhi, India. \$28,710

Nikolas Bakirtzis, The Cyprus Institute, Nicosia. \$9,450

María Baldasarre, Universidad Nacional de San Martín, Argentina. \$13,710

Baiding Fan, China Academy of Art, Hangzhou. \$13,500

Guest Scholars

George Abungu, Okello Abungu Heritage Consultants, Nairobi, Kenya. \$17,200

Reinhold Baumstark, Independent Scholar, Gräfelfing, Germany. \$14,263

Hans Belting, Independent Scholar, Karlsruhe, Germany. \$8,600

Manfred Bietak, Austrian Academy of Sciences, Vienna. \$17,200

Gottfried Boehm, University of Basel, Switzerland. \$17,200

Andrea-Sabine Buddensieg, ZKM | Center for Art and Media, Karlsruhe, Germany. \$8,600

Hugo Dijkstal, Independent Scholar, Amsterdam, Netherlands. \$2,000

Helmut Federle, Independent Scholar, Vienna, Austria. \$3,250

Michael Ann Holly, Clark Art Institute, Williamstown, Massachusetts. \$17,200

Pamela Kort, Independent Scholar, Zurich, Switzerland. \$42,000

Ana Magalhães, Universidade de São Paulo, Brazil. \$17,200

Patricio Keith Moxey, Barnard College, New York. \$17,200

Analia Saban, Independent Scholar, New York. \$28,526

Fiona Tan, Independent Scholar, Amsterdam, Netherlands. \$65,000

Richard Veymiers, University of Liège, Wallonia, Belgium, and Universiteit Leiden, Netherlands. \$17,200

Monika Wagner, Universität Hamburg, Germany. \$33,502

Residential GRI-NEH Postdoctoral Fellowship

Priyanka Basu, Scripps College, Claremont, California. \$29,400

Zirwat Chowdhury, Bennington College, Vermont. \$29,400

Residential Postdoctoral Fellowships

Anneka Lenssen, University of California, Berkeley. \$30,000

Albert Narath, University of California, Santa Cruz. \$30,000

Stephanie Pearson, Humboldt-Universität zu Berlin, Germany. \$30,000

Bethany Simpson, University of California, Los Angeles. \$30,000

Giulia Smith, University College London, United Kingdom. \$29,820

Daniel Zolli, Harvard University, Cambridge, Massachusetts. \$29,586

Residential Predoctoral Fellowships

Grace Harpster, University of California, Berkeley. \$25,000

Julia Lum, Yale University, New Haven, Connecticut. \$25,000

Library Research Grants

Residence periods for the following grants vary based on research needs.

Adriano Aymonino, Buckingham University, United Kingdom. \$3,000

Ignacio Bajter Acosta, National Library of Uruguay, Montevideo. \$3,000

Jessamine Batario, The University of Texas, Austin. \$1,257

John Beck, University of Westminster, London, United Kingdom. \$3,000

Marco Simone Bolzoni, Independent Scholar, Rome, Italy. \$3,000

Elizabeth Buhe, New York University. \$1,500

Stephanie Chadwick, Lamar University, Beaumont, Texas. \$1,500

Mary Egan, Clonmel, Ireland. \$1,600

Alexander Eisenschmidt, University of Illinois at Chicago. \$1,500

Eleonora Gaudieri, University of Vienna, Austria. \$1,063

Megan Hoetger, University of California, Berkeley. \$1,000

Ina Jessen, University of Hamburg, Germany. \$3,000

Kira Jones, Emory University, Atlanta, Georgia. \$1,016

Christina Lodder, University of Kent, Canterbury, United Kingdom. \$3,000

Ellen Lofaro, University of Florida, Gainesville. \$1,500

Daniel Magilow, University of Tennessee, Knoxville. \$1,500

Alexander Markschies, Institut für Kunstgeschichte der RWTH, Aachen University. \$3,000

Hannah McMurray, University of Michigan, Ann Arbor. \$1,500

Paul Mellenthin, Munich City Museum/Free University of Berlin, Germany. \$3,000

Ridha Mounni, Research Institute on Contemporary Maghreb (IRMC). \$3,000

Daniel Pacheco, University of Campinas, São Paulo, Brazil. \$3,000

Kelly Presutti, Massachusetts Institute of Technology, Cambridge. \$1,500

Deepa Ramaswamy, Massachusetts Institute of Technology, Cambridge. \$1,500

Jane Ridley, University of Buckingham, England, United Kingdom. \$1,000

Vanessa Rocco, Southern New Hampshire University, Manchester. \$1,500

Caroline Schopp, University of Chicago, Illinois. \$1,500

Isabella Seniuta, Panthéon-Sorbonne University - Paris I, France. \$3,000

Peter Sigal, Duke University, Durham, North Carolina. \$1,500

Shelley Smith, University of Delaware, Wilmington. \$1,500

Frances Tanzer, Brown University, Providence, Rhode Island. \$1,500

Macarena Urzua, Universidad Finis Terrae, Santiago, Chile. \$3,000

Ian Wallace, CUNY Graduate Center, New York. \$830

Richard Williams, University of Edinburgh, United Kingdom. \$3,000

Getty Conservation Institute

Conservation Guest Scholars

Sanchita Balachandran, Johns Hopkins Archaeological Museum, Baltimore, Maryland. \$20,097

Tami Clare, Portland State University, Oregon. \$9,390

Hanna Hölling, Max Planck Institute for the History of Science, Berlin, Germany. \$9,450

Hossam Mahdy, Independent Scholar, Oxford, United Kingdom. \$9,597

Jongseo Park, National Research Institute of Cultural Heritage, Daejeon, South Korea. \$9,450

Angela Rojas, International Council on Monuments and Sites, Havana, Cuba. \$9,390

Christina Wallace, Presidio Trust, San Francisco, California. \$9,597

J. Paul Getty Museum

Guest Scholars

Paloma Alarcó, Museo Thyssen-Bornemisza, Madrid, Spain. \$9,390

Pascal-François Bertrand, Université Bordeaux Montaigne, France. \$7,598

Jane Fejfer, University of Copenhagen, Denmark. \$9,450

Mary Flanagan, Dartmouth College, Hanover, New Hampshire. \$8,919

Alastair Laing, The National Trust, Swindon, United Kingdom. \$9,597

Bertrand Lavédrine, Muséum National d'Histoire Naturelle, Paris, France. \$7,598

Lawrence Nees, University of Delaware, Newark. \$9,450

Nicholas Penny, Independent Scholar, London, United Kingdom. \$9,597

Thomas Weski, Stiftung für Fotografie und Medienkunst mit Archiv Michael Schmidt, Berlin, Germany. \$9,450

MATCHING GIFTS

Trustee and employee matching gifts (310). \$891,714

Exhibitions and Acquisitions

J. Paul Getty Museum

Opened at the Getty Center and Getty Villa between July 1, 2015 and June 30, 2016

EXHIBITIONS

Touching the Past:

The Hand and the Medieval Book

July 7–September 27, 2015

Precious historical artifacts, manuscripts preserve some of the finest examples of medieval art. Seen in libraries and museums behind glass, these books have been largely removed from the realm of touch, making it easy to forget that their lavishly illuminated pages were once turned, stroked, stitched, and sometimes even sliced by generations before us. Drawn primarily from the permanent collection, *Touching the Past: The Hand and the Medieval Book* explored manuscripts as tangible, tactile objects that invited touch and were handled—reverently, carelessly, obsessively, and critically—by medieval audiences.



Gallery view with the Getty's Victorious Athlete, 300-100 B.C. (at left) and Seated Boxer, 300-200 B.C. (at right, from the Museo Nazionale Romano—Palazzo Massimo alle Terme, Rome)

Power and Pathos: Bronze Sculpture of the Hellenistic World

July 28–November 1, 2015

During the three centuries between the reigns of Alexander the Great and Augustus, artists around the Mediterranean created innovative, realistic sculptures of physical power and emotional intensity. Bronze—with its tensile strength, reflective effects, and ability to hold the finest detail—was employed for dynamic

compositions, dazzling displays of the nude body, and graphic expressions of age and character. This unprecedented international loan exhibition united about fifty significant bronzes of the Hellenistic age.

Global Fine Art Awards named *Power and Pathos* Best Ancient Exhibition; it was an *Apollo Magazine* Exhibition of the Year finalist; and the exhibition catalogue was a finalist for the esteemed College Art Association's Alfred H. Barr Jr. Award. Critical press commentary included: "one of the ten best art exhibitions at L.A. museums in 2015" and "Miss it at your peril" (*L.A. Times*); "a once-in-a-lifetime opportunity" and "this is one of the best exhibitions of sculpture you may ever see" (*New York Times*); "It is the first show of its kind, and will probably be the last in our lifetimes" (*caa.reviews*); and "A remarkable curatorial achievement," "One of those rare museum shows that is worth getting on a plane to see," and "A veritable Murderers' Row of Greek bronzes" (*The Wall Street Journal*).

Bank of America was the National Sponsor of this touring exhibition. The Los Angeles presentation was also supported by the Getty Museum's Villa Council, Vera R. Campbell Foundation, and the A. G. Leventis Foundation.

Louis Style: French Frames, 1610–1792

September 15, 2015–January 3, 2016

What makes a French frame French? Drawn from the Museum's substantial collection, this exhibition presented a survey of the exquisite carved and gilded picture frames from five periods—Louis XIII, Louis XIV, Régence, Louis XV, and Louis XVI. Tracing their development from restrained to elaborate, dynamic forms to classically inspired style, the array represented a splendid compendium of French design, ornament, craftsmanship, and construction and gilding techniques.

This exhibition, along with other displays at the Getty, commemorated the 300th anniversary of the death of Louis XIV, France's magnificent Sun King.

Art of the Fold: Drawings of Drapery and Costume

October 6, 2015–January 10, 2016

This exhibition of drawings from the permanent collection explored how artists regularly employed drapery studies as part of the representation of the human figure. The expressive potential of drapery was often harnessed to convey a mood, such as religious fervor, surprise, or anger. The exhibition also addressed how various representations of costume indicate or mask status in the social hierarchy.



Ishiuchi Miyako: Postwar Shadows

October 6, 2015–February 21, 2016

Self-taught photographer Ishiuchi Miyako (Japanese, born 1947) stunned the Japanese photography establishment in the late 1970s with grainy, haunting, black-and-white images of Yokosuka—the city where Ishiuchi spent her childhood and where the United States established an important naval base in 1945. Fusing the personal and political in her work, Ishiuchi interweaves her identity with the complex history of postwar Japan that emerged from "shadows" cast by American occupation. Presenting photographs made over the last forty years, this exhibition included Ishiuchi's most recent series, ひろしま/*hiroshima*, seventy years after the US atomic bombing of Hiroshima and Nagasaki.

The Younger Generation: Contemporary Japanese Photography

October 6, 2015–February 21, 2016

Several young Japanese photographers garnered attention in the 1990s when their bold, colorful, often provocative pictures of themselves and their immediate worlds were collectively dubbed "girl photographs." This exhibition celebrated the emergence of five talented female photographers from Japan whose careers began in the 1990s and 2000s—Kawauchi Rinko, Onodera Yuki, Otsuka Chino, Sawada Tomoko, and Shiga Lieko. Selected series by these artists evoked the influence of Ishiuchi Miyako, whose work was showcased in the companion exhibition, *Ishiuchi Miyako: Postwar Shadows*.



Eat, Drink, and Be Merry: Food in the Middle Ages and Renaissance

October 13, 2015–January 3, 2016

The cultivation, preparation, and consumption of food formed a framework for daily labor and leisure in the Middle Ages and Renaissance. Illuminated manuscripts offered images of the chores that produced sustenance, cooking techniques, popular dishes, grand feasts, and diners of different social classes. Food had powerful symbolic meaning in Christian devotional practice as well as in biblical stories and saintly miracles, in which it nourished both the body and the soul.



Greece's Enchanting Landscape: Watercolors by Edward Dodwell and Simone Pomardi

October 21, 2015–February 15, 2016

“Almost every rock, every promontory, every river is haunted by the shadows of the mighty dead,” wrote the English antiquarian Edward Dodwell of his travels in Greece in the early-nineteenth century. During this time, he and Italian artist Simone Pomardi produced almost one thousand illustrations. Selected from a vast archive of their watercolors and drawings in the collection of the Packard Humanities Institute, this exhibition brought to life a vanished world that enchanted European travelers and inspired their passionate pursuit of classical antiquity. The exhibition culminated with a series of monumental panoramas of Athens rendered with exceptional detail.

In Focus: Daguerreotypes

November 3, 2015–March 20, 2016

A “mirror with a memory,” a daguerreotype is a direct-positive photographic image fixed on a silver-coated metal plate. The earliest form of photography, this revolutionary invention was announced to the public in 1839. In our present image-saturated age, it is difficult to imagine a time before the ability to record the world with the blink of an eye or the touch of a fingertip. This exhibition of works drawn from the Getty Museum’s permanent collection alongside loans from two private collections presented unique reflections of people, places, and events during the first two decades of the medium.



Gallery view, left to right: *Château of Monceaux / Month of December*, about 1668–1676, design by Charles Le Brun; woven at the Gobelins Manufactory, Paris; wool, silk, and gilt metal-wrapped thread; courtesy of Le Mobilier National; *Autumn*, 1669, design by Charles Le Brun; woven at the Gobelins Manufactory, Paris; wool, silk, and gilt metal-wrapped thread; courtesy of Le Mobilier National; *Portiere of the Chariot of Triumph*, 1715–1717, design by Charles Le Brun; woven at the Gobelins Manufactory, Paris; wool and silk; The J. Paul Getty Museum

Woven Gold: Tapestries of Louis XIV

December 15, 2015–May 1, 2016

Colorful and glittering tapestries, handwoven after designs by renowned artists, were the ultimate expression of status, power, taste, and wealth. As patron, heir, and collector, Louis XIV (reigned 1643–1715) vastly augmented the prestigious French royal collection of tapestries. Displayed within his palaces while in residence and in outdoor courtyards on feast days, these monumental hangings embodied and proclaimed his magnificence. With rare loans from the French state, this major international loan exhibition, exclusive to the Getty, presented a selection of grand tapestries that evoke the brilliance of the Sun King’s court.

The *Los Angeles Times* called *Woven Gold* “one of the ten best art exhibitions at LA museums in 2015.”

This exhibition was organized by the J. Paul Getty Museum in association with the Mobilier National et les Manufactures Nationales des Gobelins, de Beauvais et de la Savonnerie.

Support for this exhibition was provided by the Hearst Foundations, Eric and Nancy Garen, and the Ernst Lieblich Foundation.

Traversing the Globe through Illuminated Manuscripts

January 26–June 26, 2016

This exhibition allowed visitors to embark on a kaleidoscopic journey through the Middle Ages and the Renaissance to consider how illuminated manuscripts and other portable objects—like ceramics, textiles, glassworks, gems, and sculptures—contributed to one’s outlook on the world in Europe, Africa, Asia, and the early Americas. Drawn primarily from the Getty’s collection of illuminated manuscripts, with complementary loans from collections across Los Angeles, the exhibition presented stunning and at times surprising images and a range of ideas about exploration, exotic pursuits, and cross-cultural exchanges in the then-known world.

This exhibition is a finalist for a 2016 Global Fine Arts Award.



Noir: The Romance of Black in 19th-Century French Drawings and Prints

February 9–May 15, 2016

Beginning around 1840, French artists began depicting shadowy, often nocturnal or twilight scenes in which forms emerge and sink back into darkness. This quest for darkened realms accompanied an exploration of new forms of subject matter, such as dream states and nonidealized representations of the poor and working class, and new black drawing materials, such as man-made charcoal, black chalk, and conté crayon. Using drawings and prints from the Getty’s permanent collection and loans from private and public Los Angeles collections, this exhibition examined how artists such as Rodolphe Bresdin, Maxime Lalanne, Odilon Redon, and Georges Seurat championed these new, dark subjects.



Robert Mapplethorpe: The Perfect Medium

March 15–July 31, 2016

Robert Mapplethorpe (American, 1946–1989) is among the most influential visual artists of the late twentieth century. This major retrospective exhibition reexamined the arc of his photographic work from its humble beginnings in the early 1970s to the culture wars of the 1990s. Drawn from the landmark acquisition made in 2011 from the Robert Mapplethorpe Foundation, the exhibition mixed Mapplethorpe’s most iconic images with lesser-known photographs. Two complementary presentations, one at the J. Paul Getty Museum and another at the Los Angeles County Museum of Art, were designed to highlight different aspects of the artist’s complex personality.

Support for *Robert Mapplethorpe: The Perfect Medium* and its international tour was provided by the Terra Foundation for American Art. The Getty Museum’s presentation was sponsored by Sotheby’s.

This exhibition was awarded the Lucie Award for Curator/Exhibition of the year and is a finalist for a 2016 Global Fine Arts Award.

The Thrill of the Chase: The Wagstaff Collection of Photographs

March 15–July 31, 2016

In 1973, with the assistance of his lover Robert Mapplethorpe, Samuel J. Wagstaff Jr. (American, 1921–1987) came to realize that photography was an underappreciated and undervalued art form. Over the next decade, Wagstaff assembled one of the most important private collections of photographs in the world. In 1984, he sold it to the J. Paul Getty Museum, where it became part of a group of major acquisitions that formed the Department of

Photographs. This three-gallery exhibition presented a selection of Wagstaff's collection, encompassing both masterpieces of the medium and obscure works that deserve attention.

Roman Mosaics across the Empire

March 30, 2016–January 1, 2018

Ancient Roman decor was unique for the elaborate mosaic pavements that transformed entire rooms into spectacular settings of saturated color, mythological imagery, and pure imagination. Geometric patterns and narrative scenes enlivened interior spaces and mirrored the cultural ambitions of wealthy patrons. This exhibition of mosaics from the Getty Museum's permanent collection presents the artistry of mosaics and the contexts of their discoveries across Rome's expanding empire from southern Italy to Gaul, North Africa, and Syria.

In Focus: Electric!

April 5–August 28, 2016

Electrical innovations have radically transformed the rhythm of our days and our experience of darkness. Photographers have been attentive to such changes, capturing both excitement and concern about the electrical forces that energize our lives. Drawn from the Getty Museum's permanent collection, this exhibition highlighted historic photographs that showcase the allure of artificial illumination, as well as recent photographs that express unease about life tethered to the power grid.

Unruly Nature: The Landscapes of Théodore Rousseau

June 21–September 11, 2016

Though his reputation was eclipsed in the early-twentieth century with the triumph of Impressionism, Théodore Rousseau (1812–1867) was one of the giants of French landscape painting in the second half of the nineteenth century, and his work was avidly collected for staggering sums across Europe and North America. Bringing together about seventy-five paintings and drawings, this international loan exhibition explored the astonishing technical and stylistic variety of Rousseau's work, revealing him to be one of the most exciting, experimental, and affecting artists of his day. The *LA Times* called *Unruly Nature* "engrossing."

This exhibition was co-organized by the J. Paul Getty Museum and the Ny Carlsberg Glyptotek, Copenhagen.

ACQUISITIONS

The J. Paul Getty Museum's collection includes Greek, Etruscan, and Roman antiquities European paintings, drawings, sculpture, and decorative arts from the Middle Ages to the end of the nineteenth century medieval and Renaissance illuminated manuscripts and photographs from the nineteenth century to the present.

*Acquisitions made between July 1, 2015
and June 30, 2016*

Antiquities

Unknown (Egyptian)

Shabti for Neferibresaneith, about 570–526 B.C.
Green faience

Object (at greatest extent): H: 18.2 × W (at elbows):
5.3 × D: 4 cm (7 3/16 × 2 1/16 × 1 9/16 in.)

Object (base): H: 2 × W: 3.4 × D: 4 cm (13/16 × 1
5/16 × 1 9/16 in.)
2016.2

Drawings

Richard Parkes Bonington (British, 1802–1828)

Riva degli Schiavoni, from near San Biagio, Venice,
1826

Watercolor over graphite, heightened with opaque
watercolor
18.4 × 17.1 cm (7 1/4 × 6 3/4 in.)
2015.51

Dante Gabriel Rossetti (British, 1828–1882)

**Study of Fanny Cornforth, asleep on a chaise
longue**, 1862

Graphite
35.8 × 50.7 cm (14 1/8 × 19 15/16 in.)
2015.52

Gerard ter Borch (Dutch, 1617–1681)

A Lady and a Child Making Lace, January 21, 1629

Pen and brown ink, brown wash and black chalk
13.6 × 15.3 cm (5 3/8 × 6 in.)
Purchased with funds provided by the Disegno Group
2015.87



Odilon Redon (French, 1840–1916)

Head within an Aureole, about 1894–1895

Charcoal and pastel
52 × 36 cm (20 1/2 × 14 3/16 in.)
2016.10

As with many of Redon's finished drawings, and particularly his dark manner "noirs," the subject is mysterious and ultimately indeterminate. A disembodied head seemingly emerges from the center of an aureole, or perhaps an iris, all floating within an amorphous, cloudy space. The extraordinary technique, combining charcoal and pastel, underscores the dreamlike atmosphere.

Jacob I Savery (Flemish, 1566–1603)

March, 1595

Brush and indigo ink, indigo wash, heightened with
white opaque watercolor
21.2 × 31 cm (8 3/8 × 12 3/16 in.)
2016.14.1

Jacob I Savery (Flemish, 1566–1603)

August, 1595

Brush and indigo ink, indigo wash, heightened with
white opaque watercolor
21.2 × 31 cm (8 3/8 × 12 3/16 in.)
2016.14.2

Alexandre Gabriel Decamps (French, 1803–1860)

Turkish Guardsmen, 1841

Brown wash, watercolor and bodycolor on grey paper
24 × 33 cm (9 7/16 × 13 in.)
2016.15

Manuscripts

Attributed to the *Master of the Antiphonary of San
Giovanni Fuorcivitas* (Italian, active 2nd quarter of
14th century)

**Initial A: Christ Wiping Away the Tears of the
Saints**, about 1330–40

Tempera colors and gold on parchment
Leaf: 13.5 × 13.5 cm (5 5/16 × 5 5/16 in.)
MS.113 (2015.57)



Simon Bening (Flemish, about 1483–1561)
Livre des faits de Jacques de Lalaing, about 1530–40
 Tempera colors and gold on parchment bound in brown morocco over wood boards; Closed: 36.4 x 26.2 cm (14 5/16 x 10 5/16 in.)
 Acquired in honor of Thomas Kren
 MS.114 (2016.7)

The Northern Renaissance is celebrated as one of the great eras in the history of painting, and its last flowering in illumination came in the second quarter of the sixteenth century. The Lalaing manuscript includes a stunning frontispiece by Simon Bening, the most gifted Flemish illuminator of the period, along with seventeen illuminations attributed to the circle of the Master of Charles V, all rendered with remarkable sophistication. The vibrant text and illuminations relate the adventurous life of Jacques de Lalaing (1421–1453), celebrated knight of the Order of the Golden Fleece and perhaps the most famed tournament fighter of the Middle Ages.

Paintings



Orazio Gentileschi (Italian, 1563–1639)
Danaë and the Shower of Gold, 1621–1623
 Oil on canvas; 161.5 x 227.1 x 89 cm
 (63 9/16 x 89 7/16 in.)
 2016.6

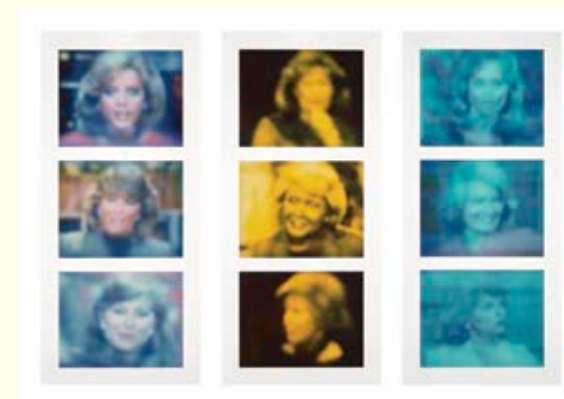
Gentileschi's majestic *Danaë* ranks among the finest masterpieces of the period and one of the most important Baroque paintings to come to the market in recent memory. Commissioned in 1621 by the nobleman Giovanni Antonio Sauli for his Palazzo in Genoa, the painting remained in the family until the twentieth century. It formed part of a series of three paintings, including *Lot and his Daughters*, acquired by the Getty Museum in 1998. The three Sauli paintings were among the most important commissions of Gentileschi's career. The sensuality and splendor of *Danaë* combines the Caravaggesque naturalism prevalent in early seventeenth-century Italy with the refinement and color that mark the mature style of Gentileschi, one of the most elegant and individual figures of the Italian Baroque.

Photographs

Dora Maar (French, 1907–1997)
Dolores Miró, about 1938
 Gelatin silver print
 28.5 x 21.9 cm (11 1/4 x 8 5/8 in.)
 2015.85

Erwin Blumenfeld (American, born Germany, 1897–1969)
Two photographs, 1941–1943
 Gelatin silver prints
 Various
 2015.86

Erwin Blumenfeld (American, born Germany, 1897–1969)
Untitled Fashion Study, Paris, 1938
 Gelatin silver print
 29.5 x 20 cm (11 5/8 x 7 7/8 in.)
 2016.18



Robert Heinecken (American, 1931–2006)
TV Network Newswoman Videograms, 1984
 Nine silver-dye bleach prints
 Each 26.7 x 34 cm (10 1/2 x 13 3/8 in.)
 2016.1
 © The Robert Heinecken Trust

Based in Los Angeles for most of his career, Heinecken radically expanded the range of possibilities for photography as art. He studied at the University of California, Los Angeles, where he earned his MA in 1960 and, that same year, was appointed an instructor in the Department of Art at UCLA, where he introduced photography into the fine-arts curriculum. Heinecken embraced new color photography techniques and incorporated found image sources.

This multi-part work is composed of nine silver-dye bleach photograms, direct positive prints made by placing a sheet of light sensitive paper directly onto a television screen. It exemplifies the artist's interest in how photography popularized the role of newscasters as "talking heads" who mediate the news.

Graciela Sacco (Argentinian, born 1956)
Five photographs from Bocanada, 1993
 Heliography on paper
 Various
 Purchased with funds provided by the Photographs Council
 2016.3

Ananké Asseff (Argentinian, born 1971)
Two photographs from Potential, negatives 2005–07; prints 2015
 Inkjet prints
 Various
 Purchased with funds provided by the Photographs Council
 2016.4

Santiago Porter (Argentinian, born 1971)
Three photographs from Mist, negatives 2007; prints 2015
 Inkjet prints
 Purchased with funds provided by the Photographs Council
 2016.5

Julio Pantoja (Argentinian, born 1961)
Thirty-eight photographs from The Sons and Daughters. Tucmán Twenty Years Later, 1996–2001
 Gelatin silver prints
 Each sheet 30.5 x 23.8 cm (12 x 9 3/8 in.)
 Purchased with funds provided by the Photographs Council
 2016.8

Hans Breder (American, born Germany, 1935)
Seven photographs from Body/Sculptures, 1970–73
 Gelatin silver prints
 Various
 2016.9

Gustavo di Mario (Argentinian, born 1969)
Three photographs from Carnival, negatives 2005; prints 2015
Chromogenic prints
Various
Purchased with funds provided by the Photographs Council
2016.11

William Klein (American, born 1928)
Three photographs, negatives 1961–64; prints 1990
Gelatin silver prints
Various
Purchased in part with funds provided by Debbie and Mark Attanasio
2016.12

Jaime Davidovich (American, born Argentina, 1936–2016)
Three photographs from Taped Projects, 1972
Gelatin silver prints, two with tape
Various
2016.19

Carlos Ginzburg (Argentinian, born 1946)
The Teeth of the West at Fes, Morocco, from Voyages of Ginzburg, 1980
Ten gelatin silver prints
Each 17.5 x 23.8 cm (6 7/8 x 9 3/8 in.)
2016

Willy Maywald (German, 1907–1985)
“Liszt” Gown by Dior, Paris, 1948
Gelatin silver print
27.6 x 30.5 cm (10 7/8 x 12 in.)
2016.21

Sculpture and Decorative Arts



Master of the Rimini Altarpiece (Netherlandish, active about 1410–1440)

Saint Philip, about 1420–30
Alabaster with traces of polychromy
H: 43 cm (16 15/16 in.)
2015.58

This rare medieval alabaster sculpture was carved by the most influential sculptor of the south Netherlands in the early 1400s. Representing Saint Philip, it was likely part of an altarpiece that included statuettes of all the Apostles. The sculpture stands out for its exceptional quality and condition: the drapery folds, beard, teeth, and wrinkles around the eyes are carved with great finesse. Working on a very small scale, the artist succeeds at conveying the saint's religious devotion through a remarkably vivid facial expression.

Instruments by Ferdinand Berthoud (Swiss, 1727–1807, master 1753)

Barometer, Clock, and Thermometer, about 1760
Oak veneered with kingwood; gilt-bronze mounts; enameled metal; glass
H: 118.4 x W: 34.3 x D: 10.2 cm
(3 ft. 10 5/8 in. x 1 ft. 1 1/2 in. x 4 in.)
Partial gift of Dr. Horace W. Brock in honor of Theodore Dell
2015.59

Attributed to André-Charles Boulle (French, 1642–1732, master before 1666)

Pair of Candelabra, about 1700
Gilt bronze
Each: H: 50 x W: 36.5 x D: 32 cm
(1 ft. 7 11/16 in. x 1 ft. 2 3/8 in. x 1 ft. 5/8 in.)
Partial gift of Dr. Horace W. Brock in honor of Laurent and Olivier Kraemer
2015.60.1.1–2015.60.1.2

Case attributed to André-Charles Boulle (French, 1642–1732, master before 1666)

Wall clock, about 1715–25
Oak veneered with horn and brass; gilt-bronze mounts; enameled metal; glass
H: 41.9 x W: 22.9 x D: 10.2 cm
(1 ft. 4 1/2 in. x 9 x 4 in.)
Partial gift of Dr. Horace W. Brock in honor of Theodore Dell
2015.60.2

After designs by Sigisbert-François Michel (French, 1728–1811)

Pair of Ewers, about 1775
Gilt bronze; patinated bronze
Each: H: 86.4 x W: 94.6 x D: 45.1 cm
(2 ft. 10 in. x 3 ft. 1 1/4 in. x 1 ft. 5 3/4 in.)
Partial gift of Dr. Horace W. Brock in honor of Will Iselin
2015.61.1–2015.61.2

Attributed to Quentin-Claude Pitoin (French, died 1777, master 1752)

Pair of Firedogs, about 1775
Gilt bronze
Each: H: 40.6 x W: 51.1 x D: 21 cm
(1 ft. 4 in. x 1 ft. 8 1/8 in. x 8 1/4 in.)
Partial gift of Dr. Horace W. Brock in memory of François Léage
2015.62.1–2015.62.2

Sèvres Manufactory (French, 1756–present)
Inkstand with Candleholder, about 1770
Wood; porcelain, polychrome enamel decoration, and gilding; gilt-bronze fittings; glass
H: 7 x W: 16 x D: 19 cm
(2 3/4 x 6 5/16 x 7 1/2 in.)
Partial gift of Dr. Horace W. Brock in honor of Theodore Dell
2015.63

Clock case attributed to Pierre-Philippe Thomire (French, 1751–1843, master 1772)

Mantel Clock, about 1789
Patinated bronze; gilt bronze; enameled metal; glass; white marble; griotte marble
H: 55.2 x W: 64.5 x D: 19.1 cm
(1 ft. 9 3/4 in. x 2 ft. 1 3/8 in. x 7 1/2 in.)
Partial gift of Dr. Horace W. Brock in honor of Pascal Izarn
2015.64

Attributed to Pierre-Philippe Thomire (French, 1751–1843, master 1772)

Perfume Burner, about 1780–1785
Porphyry; gilt-bronze mounts
H: 40 x W: 19 x D: 19.5 cm
(1 ft. 3 3/4 in. x 7 1/2 x 7 11/16 in.)
Partial gift of Dr. Horace W. Brock in honor of Leon Dalva
2015.65

Attributed to Jean-Noël Turpin (French, master 1773)

Pair of Firedogs, about 1785
Gilt bronze
Each: H: 28.5 x W: 35.5 x D: 10.5 cm
(11 1/4 x 1 ft. 2 in. x 4 1/8 in.)
Partial gift of Dr. Horace W. Brock in honor of Theodore Dell
2015.66.1–2015.66.2



Clock movement probably by Nicolas Thomas (French, died after 1806, master 1778)

Wall Clock, about 1785

Gilt bronze, enameled metal, glass

H: 49.5 × W: 55.9 cm (1 ft. 7 1/2 in. × 1 ft. 10 in.)

Partial gift of Dr. Horace W. Brock in memory of

Philippe Kraemer

2015.67

This clock is part of a collection of thirty-one works of eighteenth-century French decorative arts assembled by Dr. Horace Wood (Woody) Brock, one of the world's foremost economists. The acquisition, a combined gift and purchase, includes seven clocks; six gilt-bronze mounted porcelain, feldspar and porphyry objects; five works in gilt bronze including a pair of candelabra, two sets of firedogs, and two sets of decorative vases; a carved gilt-wood console table; a porcelain inkstand; and a leather portrait medallion of Louis XIV. The acquisition substantially enhances the Museum's renowned holdings of French decorative arts.

Unknown

Pair of Vases, porcelain, Chinese, mid-1700s; mounts, French, about 1775

Porcelain, underglaze colors, and overglaze enamel decoration; gilt-bronze mounts

Each: H: 34.5 × W: 20.5 × D: 18.5 cm

(1 ft. 1 9/16 in. × 8 1/16 × 7 5/16 in.)

Partial gift of Dr. Horace W. Brock in honor of

Theodore Dell

2015.68.1–2015.68.2

Unknown

Mantel Clock, about 1745–1750

Gilt bronze; porcelain and polychrome enamel decoration; enameled metal; glass

H: 34.9 × W: 45.1 × D: 20.3 cm

(1 ft. 1 3/4 in. × 1 ft. 5 3/4 in. × 8 in.)

Partial gift of Dr. Horace W. Brock in honor of

Theodore Dell

2015.69

Unknown

Pair of Lidded Jars, porcelain, Chinese, 1662–1722; mounts, French, about 1740–1745

Porcelain, underglaze blue, overglaze enamel decoration, and gilding; gilt-bronze mounts

Each: (approx.): H: 30 × W: 31.5 × D: 22.5 cm

(11 13/16 × 1 ft. 1 3/8 in. × 8 7/8 in.)

Partial gift of Dr. Horace W. Brock in honor of

Martin Zimet

2015.70.1–2015.70.2

Unknown

Medallion of Louis XIV, about 1700

Leather

H: 92.1 × W: 78.7 × D: 5.1 cm

(3 ft. 1/4 in. × 2 ft. 7 in. × 2 in.)

Partial gift of Dr. Horace W. Brock in honor of

Theodore Dell

2015.71

Unknown

Console Table, about 1780

Gilt wood; marble top

H: 86.4 × W: 94.6 × D: 45.1 cm

(2 ft. 10 in. × 3 ft. 1 1/4 in. × 1 ft. 5 3/4 in.)

Partial gift of Dr. Horace W. Brock in honor of

Gillian Wilson

2015.72

Unknown

Pair of Vases, about 1750

Fritware with underglaze and overglaze colors; gilt-bronze mounts

Each: H: 27.9 × W: 19.7 cm (11 × 7 3/4 in.)

Partial gift of Dr. Horace W. Brock in memory of

Frank Berendt

2015.73.1–2015.73.2

Clock movement by Ferdinand Berthoud

(Swiss, 1727–1807, master 1753)

Wall Clock, about 1765–1770

Gilt bronze; enameled metal; glass

H: 96.5 × W: 45.7 × D: 16.5 cm

(3 ft. 2 in. × 1 ft. 6 in. × 6 1/2 in.)

Partial gift of Dr. Horace W. Brock in honor of

Theodore Dell

2015.74

Unknown

Pair of Vases, about 1770

Porcelain; gilt-bronze mounts

Each: H: 26.5 × Diam.: 15.5 cm

(10 7/16 × 6 1/8 in.)

Partial gift of Dr. Horace W. Brock in honor of

Theodore Dell

2015.75.1–2015.75.2

Unknown

Pair of Lidded Vases, about 1780–85

Gilt bronze

Each: H: 29.5 × W: 18 × D: 12.5 cm

(11 5/8 × 7 1/16 × 4 15/16 in.)

Partial gift of Dr. Horace W. Brock in honor of

Theodore Dell

2015.76.1–2015.76.2

Unknown

Mantel Clock, about 1785

Gilt bronze; glass; enameled metal; white marble

H: 43.5 × W: 26.7 × D: 19.1 cm

(1 ft. 5 1/8 in. × 10 1/2 × 7 1/2 in.)

Partial gift of Dr. Horace W. Brock in honor of

Theodore Dell

2015.77

Unknown

Pair of Lidded Vases, about 1775–80

Feldspar; gilt bronze

Each: H: 25 × W: 21 × D: 12.5 cm

(9 13/16 × 8 1/4 × 4 15/16 in.)

Partial gift of Dr. Horace W. Brock in honor of

Theodore Dell

2015.78.1–2015.78.2

GIFTS

Antiquities



Unknown, Etruscan

Head of a Boy, 2nd century BC

Terracotta; Object (at greatest extent): H: 18.7 × W: 13.5 × D: 15.4 cm (7 3/8 × 5 5/16 × 6 1/16 in.)

Gift of Jonathan H. Kagan
2015.88

Although small, this head, depicting a boy with long hair, is of exceptional quality. Long wavy locks cascade down the neck and are arranged above the forehead in a looped braid or topknot. The head is turned to the right; the face is carefully modeled with slightly parted lips, deep-set eyes, incised irises, and dotted pupils. The porous, reddish clay retains some traces of cream-colored slip and a red pigment. The head is hollow and may have originally been part of an architectural element in high relief. The hairstyle of a looped braid is often found on heads of youths or figures identified as Eros. This object was once in the collection of Frank E. Brown and published twice in the 1950s. It has been exhibited at Harvard's Fogg Museum and at Yale.

Drawings

Christian Friedrich Gille (German, 1805–1899)

Female Nude with a Turban, 1855

Graphite

33 × 15.8 cm (13 × 6 1/4 in.)

Gift of Fiona Chalom and Joel Aronowitz
2015.53

Charles Le Brun (French, 1619–1690)

Dawn, about 1635–42

Black chalk, incised for transfer

17 × 22.1 cm (6 11/16 × 8 11/16 in.)

Purchased in part with funds provided by the Disegno Group and an anonymous donation in memory of Melvin R. Seiden
2015.28.1

Charles Le Brun (French, 1619–1690)

Night, about 1635–42

Black chalk, incised for transfer

18.8 × 23.4 cm (7 3/8 × 9 3/16 in.)

Purchased in part with funds provided by the Disegno Group and an anonymous donation in memory of Melvin R. Seiden
2015.28.2

Girolamo Macchietti (Italian, 1535–1592)

Head of Man in Profile to the Left, about 1571–72

Red and white chalk, over traces of black chalk on red prepared paper

20.3 × 16.2 cm (8 × 6 3/8 in.)

Presented by Cecille and Michael Pulitzer in honor of Thomas Kren
2015.84

Joseph Benoît Suvée (Belgian, 1743–1807)

Porta Tiburtina, Rome, 1775

Red chalk

45 × 32 cm (17 11/16 × 12 5/8 in.)

Gift of Ariane and Lionel Sauvage in honor of Lee Hendrix
2016.16

Photographs



Charles Nègre (French, 1820–1880)

A Street in Grasse, 1852

Waxed salt print from a paper negative

32.7 × 23.2 cm (12 7/8 × 9 1/8 in.)

Gift of Jay H. McDonald
2015.49

This beautiful image of the hill town of Grasse in Provence, the hometown of Nègre, is a gift from Jay H. McDonald from whose collection the Getty acquired thirty-seven paper prints and paper negatives were acquired through purchase and gift. This selection represents a stellar group of rare works by French photographers working in the earliest years of the medium.

Unknown maker

Harbor view, Ajaccio, Corsica, about 1850s

Coated salted paper print from a glass negative
34.8 × 39.5 cm (13 11/16 × 15 9/16 in.)

Gift of Jay H. McDonald
2015.50

Eileen Cowin (American, born 1947)

Magritte with Easel, 1988

Dye imbibition print

150.5 × 120.7 cm (59 1/4 × 47 1/2 in.)

Gift of Jay Brecker
2015.54

Phil Parmet (American, born 1942)

Los Angeles Journal, Pico Blvd at 6:45 PM,

April 30, 1992

Gelatin silver print

37.5 × 56.8 cm (14 3/4 × 22 3/8 in.)

Gift of Marcella Ruble
2015.55

Loretta Ayeroff (American, born 1946)

Ten photographs from The Men series, 1974–81

Gelatin silver prints

Various

Gift of the Artist

2015.56

Alison Rossiter (American, born 1953)

Two photographs, 2007–2011

Gelatin silver prints

Various

Gift of the Artist

2015.79

Fred Stein (American, born Germany, 1909–1967)

Three photographs, 1947

Gelatin silver prints

Various

Gift of Peter Stein

2015.80

Richard Kauffman (American, 1916–1998)
Fifteen photographs, 1956–90s
Various
Gift of Richard and Betsey Kauffman
and Ellen Switzer
2015.81

Ralph Gibson (American, born 1939)
Fifteen photographs, 1962–2012
Various
Gift of Nina and Leo Pircher
2015.82

Shoji Ueda (Japanese, 1913–2000)
A Girl Blows a Trumpet, 1982
Gelatin silver print
31.1 × 28.6 cm (12 1/4 × 11 1/4 in.)
Gift of Leslie, Judith, and Gabrielle Schreyer
2015.83

Arthur Tress (American, born 1940)
Maurice's Fantasy, 1988
Silver-dye bleach print
38.1 × 38.1 cm (15 × 15 in.)
Gift of Bernard Vyzga, in memory of Steve Gideon
2015.90

Taj Forer (American, born 1981)
Young Farmer, Fair Oaks, California, 2006
Chromogenic print on aluminum
76.2 × 76.2 cm (30 × 30 in.)
Gift of Sir Mark Fehrs Haukohl, Houston, Texas
2015.91

Bruce Davidson (American, born 1933)
East 100th Street (Fire Escape), negative 1966–68;
printed later
Gelatin silver print
31.8 × 25.4 cm (12 1/2 × 10 in.)
Gift of Marie and Michael Lillis
2015.92

Lee Friedlander (American, born 1934)
Monsey, New York, negative 1963; print 2002
Gelatin silver print
21.6 × 33 cm (8 1/2 × 13 in.)
Gift of Marc Selwyn Fine Art
2015.93

Anthony Barboza (American, born 1944)
Two photographs, 1975–76
Gelatin silver prints
Various
Gift of the Loewentheil Family
2015.94

Bruce Gilden (American, born 1946)
Untitled, Milwaukee State Fair, 2013
Inkjet print
76.8 × 50.8 cm (30 1/4 × 20 in.)
Gift of Richard Lovett
2015.95

Alec Soth (American, born 1969)
Mary, Milwaukee, WI, 2014
Inkjet print
40.1 × 53.5 cm (15 13/16 × 21 1/16 in.)
Gift of Richard Lovett
2015.96

Issei Suda (Japanese, born 1940)
Four photographs from Fushi Kaden, late 1970s–81
Gelatin silver prints
Various
Gift of Daniel Greenberg and Susan Steinhauser
2015.97

Edmund Teske (American, 1911–1996)
Three photographs, 1935–mid 20th century
Gelatin silver prints
Various
Gift of Paul Martineau
2015.98

Harry Callahan (American, 1912–1999)
Desert and Blue Sky, Egypt, 1978
Dye imbibition print
17.8 × 23.8 cm (7 × 9 3/8 in.)
Gift of Paul Martineau
2015.99

George H. Seeley (American, 1880–1955)
Untitled Landscape, 1926
Platinum print
24.4 × 19.3 cm (9 5/8 × 7 5/8 in.)
Gift of Paul Martineau
2015.100

William Constable (British, 1783–1861)
Self portrait, n.d.
Daguerreotype
Image: 9.2 × 6.7 cm (3 5/8 × 2 5/8 in.)
Object (whole): 11.1 × 8.5 cm (4 3/8 × 3 3/8 in.)
Gift of Mary and Weston Naef
2015.101

Unknown maker, Japanese
Two Japanese Men, about 1870s–90s
Ambrotype
Image: 8.9 × 6.4 cm (3 1/2 × 2 1/2 in.)
Framed: 11.8 × 8.9 cm (4 5/8 × 3 1/2 in.)
Gift of Mary and Weston Naef
2015.102

Attributed to Carleton Watkins (American, 1829–1916)
Two Photographs
One daguerreotype and one ambrotype, n.d.
Various
Gift of Mary and Weston Naef
2015.103

Ken Snelson (American, born 1927)
Two photographs, about 1980
Various
Gift of Mary and Weston Naef
2015.104

Joe Maloney (American, born 1949)
Ten photographs, negatives 1977–80; prints 1982
Dye imbibition prints
Various
Gift of Susan and Peter MacGill
2015.105

Sharon Core (American, born 1965)
Ten photographs, 2007–11
Chromogenic prints
Various
Gift of the Heather and Tony Podesta Collection
2015.106

Donna Ferrato (American, born 1949)
Thirty photographs from I Am Unbeatable,
2012–14
Pigment prints
Various
Gift of The Kevin & Delia Willsey Collection
2015.107

Hong, Hao (Chinese, born 1965)
Five photographs, 1998–2003
Various
Anonymous Gift
2015.108–2015.109

Rong, Rong (Chinese, born 1968)
Seven photographs from East Village, 1993–95
Various
Anonymous Gift
2015.110

Xing, Danwen (Chinese, born 1967)
Born with the Cultural Revolution, 1995
Three Chromogenic prints
Various
Anonymous Gift
2015.111

Cang, Xin (Chinese, born 1967)
Ten photographs from Communication Series, 1999
Chromogenic prints
Each 60 x 49.9 cm (23 5/8 x 19 5/8 in.)
Anonymous Gift
2015.112

Qiu, Zhijie (Chinese, born 1969)
Fourteen photographs, 1984–97
Chromogenic prints
Various
Anonymous Gift
2015.113–2015.114

Wang, Jingsong (Chinese, born 1963)
Four photographs, 1998
Various
Anonymous Gift
2015.115

Arthur Tress (American, born 1940)
Fifteen photographs, 1976–80
Gelatin silver prints
Various
Gift of David Knaus
2015.116–2015.117

Minor White (American, 1908–1976)
Fifty-nine photographs, 1947–75
Various
Gift of Daniel Greenberg and Susan Steinhauser
2015.118–2015.119

William Carter (American, born 1934)
Eighty-seven photographs and one portfolio, 1964–2005
Various
Gift of William Carter
2015.120

Roman Vishniac (American, born Russia, 1897–1990)
Eleven photographs, negatives about 1935–1938; printed later
Gelatin silver prints
Various
Gift of Mara Vishniac Kohn
2016.13

Todd Walker (American, 1917–1998)
Five photographs, 1971–85
Various
Gift of Melanie Walker
2016.17

Exhibitions and Acquisitions

Getty Research Institute

Opening between July 1, 2015 and June 30, 2016

EXHIBITIONS



The Edible Monument: The Art of Food for Festivals

October 13, 2015–March 13, 2016

Elaborate artworks made of food were created for royal court and civic celebrations in early modern Europe. Like today's Rose Bowl Parade on New Year's Day or Mardi Gras just before Lent, festivals were times for exuberant parties. Public celebrations and street parades featured large-scale edible monuments made of breads, cheeses, and meats. At court festivals, banquet settings and dessert buffets displayed magnificent table monuments with heraldic and emblematic themes made of sugar, flowers, and fruit. This exhibition, drawn from the Getty Research Institute's Festival Collection, featured rare books and prints, including early cookbooks and serving manuals that illustrated the methods and materials for making edible monuments.

Cave Temples of Dunhuang: Buddhist Art on China's Silk Road 敦煌莫高窟: 中國絲綢之路上的佛教藝術

May 7–September 4, 2016

The Mogao Grottoes, located near the town of Dunhuang in the Gobi Desert of northwestern China, comprise some five hundred decorated Buddhist cave temples dating from the 4th to the 14th century. Filled with exquisite wall paintings and sculptures, the caves bear witness to the intense religious, artistic, and cultural exchanges along the Silk Road, the trade routes linking East and West. Cave Temples of Dunhuang featured numerous objects originally from the site—such as paintings and manuscripts that have rarely, if ever, traveled to the United States, as well as three spectacular full-size cave replicas. The exhibition celebrated more than twenty-five years of collaboration between the Getty Conservation Institute and the Dunhuang Academy to preserve this UNESCO World Heritage site.



ACQUISITIONS

Archives & Manuscripts

Lewis Baltz (American, 1945–2014)

Archive, ca. 1968–2013

Project files, printed matter, and ephemera (54 linear feet)

Gift of Slavica Perkovic and Lewis Baltz

2013.M.31



Dance of the Ladder, 1981, Harmony Hammond (GRI)

Harmony Hammond (American, b. 1944)

Papers, ca. 1960–2000

Correspondence, publications, photographs, and ephemera (ca. 102 linear feet)

2016.M.3

Steven Leiber (American, 1957–2012)

Basement records, 1981–2012

Correspondence, artist files, publications, and ephemera (ca. 247 linear feet)

2015.M.33

René Magritte (Belgian, 1898–1967)

Correspondence with Georgette Magritte, 1921–67

More than 200 letters, postcards, documents, and keepsakes

2010.M.85

Album amicorum of Jean le Clercq, ca. 1576–1589

Approx. 98 leaves: ink and gouache

2015.M.37

Ein Gesellen Gestech der Adelichen und alten Herkommenen Erbarb und grossen Geschlechtern der Burgern zu Nürnberg, ca. 1600

One volume with hand-colored illustrations

Gift of the GRI Council

2015.M.36

Tantric manuscript, ca. 1700s (undated)

202 loose sheets: ink, watercolor, gouache

Gift of the GRI Council

2015.M.38

Prints & Drawings

Abraham Bosse (French, 1602–1676)

Louis XIII as Hercules, 1635

Etching

2016.PR.2*

Armand Defiennes (France, active ca. 1800)

Études d'arbres dessinés d'après nature, 1801

24 etchings in 6 fascicles

2015.PR.51*

Louis-Jean Desprez (French, 1743–1804)

Tomb with Corpse on a Sarcophagus, ca. 1780–84

Etching with aquatint

2016.PR.6

Louis-Jean Desprez (French, 1743–1804)

Tomb with Death Standing before a Sarcophagus, ca. 1780–84

Etching with aquatint

2016.PR.7*

Marcel Duchamp (French, 1887–1968)

A Poster within a Poster, 1963

Offset lithography

2015.PR.46**

Martin Englebrecht (German, 1684–1756)

Théâtre de la milice étrangère = Schaubühne verschiedener bishero in Teutschland unbekannt gewester Soldaten von ausländischer Nationen (Theater of various soldiers of foreign nations, hitherto unknown in Germany), ca. 1740–60

207 prints bound in 1 volume: hand-colored

engravings and etchings

2015.PR.49

Charles Le Brun (French, 1619–1690)

Quatre heures du jour (Four times of day), ca. 1640

4 etchings

2015.PR.34*

Max Liebermann (German, 1847–1935)

Additions to the Siegbert and Toni Marzynski collection, 1883–1922

39 etchings and lithographs

Anonymous gift in memory of Siegbert and Toni Marzynski

2012.PR.23

David Lucas (British, 1802–1881), as directed by John

Constable (British, 1776–1837)

The Vale of Dedham, ca. 1836–1838

Mezzotint

2016.PR.20**

Norberto Gramaccini print collection, 1500s–1800s

Engravings, etchings, woodcuts, lithographs, and mezzotints

Gift of the GRI Council

2016.PR.35*



Self-portrait, 1921, Käthe Kollwitz. The Richard A. Simms collection (GRI)

Dr. Richard A. Simms Collection

510 prints and 118 drawings

Partial gift of Dr. Richard A. Simms

2016.PR.34

Henri Rivière (French, 1864–1951)

Drawings for the book-score La marche à l'étoile, ca. 1890

14 drawings, brush and china ink

2016.M.2

Johan Teyler (Dutch, 1648–1697)

Trionfi or Sugar Sculptures of Myrrha and Daphne, late 1600s

Etching, colored à la poupée

2015.PR.45

Rare Books

Charles Greenstreet Addison (British, d. 1866)
Damascus and Palmyra: a Journey to the East
(London, 1838)
2 volumes
2016-B110

Nicolas Edme Restif de la Bretonne (French, 1734–1806)
Le Palais Royal (Paris, 1790)
3 volumes
2016-B121



Ari's Gate Opened, 1710, artist unknown. From *Die zu allerhand raren und neuen Curiositäten* (Frankfurt, 1710) (GRI)

Die zu allerhand raren und neuen Curiositäten
(Frankfurt, 1710)
41-461

Magnus Gottfried Lichtwer (German, 1719–1783)
Auserlesene Fabeln (Aesop's fables) (Vienna, 1817–19)
80 letterpress leaves, etchings with drypoint
2016.PR.11*

Titus Maccius Plautus
Comoediae (Venice, 1511)
44-47

Christopher Russell (American, b. 1974)
GRFALWKV (Los Angeles, 2013–14)
Artist's book
Gift of Christopher Russell
2016.M.7*

Mary Ellen Solt (American, 1920–2007)
Flowers in Concrete (Bloomington, 1966)
Gift of Susan Solt
94-B19512

Jörg Wickram (German, ca. 1505–1560)
Der Rollwagen (Frankfurt, 1565)
3 volumes in one
2016-B213

La description philosophale de la nature et condition des oyseaux et de l'inclination et propriété d'iceux (Paris, 1571)
2016-B212

Miscellanea Curiosa sive ephemeridum Medico-Physicarum Germanicarum Academiae . . .
(Nuremberg, 1638–95)
10 volumes
Q49 .M678

Rare Photographs

Théodule Devéria (French, 1831–1871)
Prints of Egypt, 1860–65
57 albumen prints
2016.R.15*

Emil Otto Hoppé (British, 1878–1974)
Views of London and England, 1925–37
38 gelatin silver prints
Gift of Russel Hanlin
2016.R.3

Emil Otto Hoppé (British, 1878–1972)
Views of London and England, 1925–34
45 gelatin silver prints
Gift of Graham Howe
2016.R.16

Karl Gernot Kuehn (German, b. 1940)
Photographs of Los Angeles, 1978–88
107 gelatin silver prints and digital pigment prints
Gift of Karl Gernot Kuehn
2016.R.29*
2016.R.29**

Karl Gernot Kuehn (German, b. 1940)
Photographs of ancient Turkey and Tunisia, 2009–14
79 digital pigment color prints
Gift of Karl Gernot Kuehn
2016.R.30*

Edward Ranney (American, b. 1942)
Photographs of ancient Peruvian sites, 1971–2009
9 toned gelatin silver prints
2013.R.18

Various makers
Album of portraits from British Colonial India, ca. 1860s–1900s
Gift of Catherine Glynn Benkaim and Barbara Timmer
2016.R.21



Triumphal arch and great colonnade, Palmyra, Syria (no. 62), 1864, Louis Vignes. From Louis Vignes, *Views and panoramas of Beirut and the ruins of Palmyra*, 1864 (GRI)

Louis Vignes (French, 1831–1896)
Views and panoramas of Beirut and the ruins of Palmyra, 1864
47 albumen prints
2015.R.15

Album from the Jagir of Arani, 1870s
24 albumen prints
In process

Stereographs of Europe and the Middle East, 1855–1930
Albumen or gelatin silver transparencies on glass
Gift in memory of Kathleen and Weston Naef, Sr.
2016.R.7

Audio & Video Collections

Gary Hill (American, b. 1951)
Early works, ca. 1973–77
64 video reels
Gift of Gary Hill
2015.M.35

Getty Guest Scholars

Getty Conservation Institute

The Getty Conservation Institute's Conservation Guest Scholar Program is an annual residential grant program that supports the development of new ideas and perspectives in the field of conservation by providing an opportunity for professionals to conduct scholarly research, drawing upon resources at the Getty. Projects listed represent the scholar's primary research while in residence.

Alain Colombini, Centre Interdisciplinaire de Conservation et Restauration du Patrimoine, Marseille, France. "The Use of Spray Paints by Street Art Artists and the Relevant Implications in Conservation."

Margaret Holben Ellis, Institute of Fine Arts, New York University. "A Comprehensive Literature Review in Support of *Multiple Originals or Original Multiples: Jean Dubuffet's Imprints*."

David Hallam, RM Tait and Associates, Launceston, Australia. "The Characterization and Conservation of Oxide Coatings on Modern Metals."

Maria Isabel Hernandez Llosas, National Council for Scientific Research in Argentina (CONICET), University of Buenos Aires, Argentina. "Rock Art: The Forgotten Humankind Heritage."

Colm Murray, Heritage Council, Kilkenny, Ireland."A Conceptual Framework for Built Environment Cultural Heritage Values."

David Saunders, Independent scholar, United Kingdom. "Museum Lighting: A Guide for Conservators and Curators."

Thea Van Oosten, Independent scholar, Amsterdam, the Netherlands. "A Matter of Choice: Properties of Plastics for Conservation."

Elizabeth Vines, Independent scholar, Adelaide, Australia. "Streetwise Design: New Development in Creative Heritage Cities."

Getty Conservation Institute Postdoctoral Fellowship in Conservation Science

The Getty Conservation Institute's Postdoctoral Fellowship in Conservation Science is a recurring two-year residential grant that provides an opportunity for recent doctoral recipients in chemistry or the physical sciences to gain experience in the field of conservation science by working as an integral part of the GCI Science department, with full access to Getty resources.

Rosie Grayburn, University of Warwick, United Kingdom and Universiteit Gent, Belgium, Treatment Studies, GCI Science

National Science Foundation Postdoctoral Fellow

Ilaria Cianchetta, Università degli Studi di Roma Tor Vergata. Athenian Pottery Project, GCI Science

J. Paul Getty Museum

The J. Paul Getty Museum Guest Scholar Program is a residential, three-month fellowship for scholars whose research is best pursued in the context of the Museum's collections and in contact with the its staff and the resources of the Getty Research Institute. The program is by invitation.

Projects listed represent scholars' primary research while in residence.

Clément Chéroux, Centre national d'art et de culture George Pompidou, Paris, France. Planned to achieve a deeper understanding of Man Ray and his practice by comparing the artist's photographs at the Getty Museum with those at the MNAM/Centre Pompidou.

Helen Evans, The Metropolitan Museum of Art, New York. Consulted primary and secondary resources in order to finalize the object list, storyline, and organization of a large-scale exhibition on Armenian medieval art to be held at the Met in the future.

Christine Kitzlinger, Museum für Kunst und Gewerbe, Hamburg, Germany. Conducted research in preparation for a catalogue of the Hamburg Museum's *Kunstammer* objects, with a particular focus on the rare ivory and ebony cabinet by the Neapolitan Giacomo Fiammingo.

Rolf Michael Schneider, Insitut für Klassische Archäologie, Munich, Germany. His project, "Egypt in Rome," considered the impact of ancient Egyptian culture, visual arts, and monuments on the fashioning of Augustan Rome, and how Egypt became an integral aspect of imperial identity, imagery, and power.

Herwig Todts, Royal Museum of Fine Arts Antwerp, Belgium. Developed his doctoral thesis, "Ensor, Occasional Modernist. An Investigation into James Ensor's Artistic and Social Perspectives and the Interpretation of his Art," into a book manuscript as part of the broader efforts of KMSKA's Ensor Research Project.

Jiří Vnouček, The Royal Library, Copenhagen, Denmark. Worked on his project, "From Manuscript Folia Back to Animal Skin: The codicological study of medieval manuscripts with special emphasis upon the characterization of parchment based upon traces of manufacturing methods, tool marks, and species identification."

Kris Wetterlund, Museum-Ed, Minneapolis, Minnesota. Developed a model program for docent training that allows the Museum Education field to appropriate this resource for their own training purposes. Her research considered content development scope, information structure, online rights issues, and evaluation of content delivery software.

Getty Research Institute

Getty Scholars

Natalie Adamson, University of St Andrews, Scotland. "What Counts as Painting: Pierre Soulages and the Materiality of Postwar Art in France."

Anna Anguissola, Ludwig-Maximilians-Universität, Munich, Germany. "Utility and 'Bravura'. Supports in Roman Marble Statues."

Robert L. Brown, University of California, Los Angeles. "The Material Nature of Buddhist Art."

Gudrun Buehl, Dumbarton Oaks Museum, Washington, DC. "Housing the Body—Dressing the House: Liminal Fabric. The Material World of Furnishing Textiles in Byzantium and Early Islam."

Timothy J. Clark, University of California, Berkeley. "Cézanne's Materialism."

Susan Dackerman, Harvard Art Museums, Cambridge, Massachusetts. "Early Modern Print Culture and the Islamic World."

Élodie Dupey García, Universidad Nacional Autónoma de México, Mexico City. "The Materiality of Color in Pre-Columbian Codices."

Nina Ergin, Koç University, Istanbul, Turkey. "Heavenly Fragrance from Earthly Censers: Conveying the Immaterial through the Sensory Experience of Material Objects."

John Gillis, Trinity College, Dublin, Ireland. "Papyrus and Leather in the Book Cover of the Fadden More Psalter: Meaningful Connections towards a Hiberno-Oriental Materialty."

Corinna Gramatke, independent scholar, Düsseldorf, Germany. “José Sánchez Labrador’s Manuscript *Paraguay natural ilustrado* (1771–76). Critical and Annotated Edition of the Chapters Dealing with Art Technological Materials and Indications for the Artistic Production in the Jesuit Missions in Paracuaria during the Seventeenth and Eighteenth Century.”

Fernando Guzmán, Universidad Adolfo Ibáñez, Santiago, Chile. “From Polychrome Wood to White Marble. Devotional Art in Santiago de Chile during the Eighteenth and Nineteenth Centuries.”

Ingrid Laube (Villa), Universität Tübingen, Germany. “The Cultural Semantics of Stone—Plaster and Limestone Sculpture from Greek and Roman Egypt.”

Barbara London, Yale University, New Haven, Connecticut. “Video Art: From Fringe to the Forefront.”

Amy F. Ogata, University of Southern California, Los Angeles. “Metallurgy: Metal and the Making of Modern France.”

Kathryn M. Rudy, University of St Andrews, Scotland. “Touching Skin: Why Medieval Readers Rubbed and Kissed their Manuscripts.”

Gabriela Siracusano, Universidad Nacional de Tres de Febrero, Buenos Aires, Argentina; Consejo Nacional de Investigaciones Científicas y Técnicas, Buenos Aires; and Universidad de Buenos Aires. “The Bowels of the Sacred.”

Anne Wagner, University of California, Berkeley. “The Matter of Sculpture.”

Susan Whitfield, British Library, London, United Kingdom. “Trade in the Tarim? The Evidence from the Material Culture of Buddhism.”

Bert Winther-Tamaki (Consortium Professor), University of California, Irvine. “Wood, Ink, Clay, Stone: Bringing Natural Materials to Life for Modern Japan.”

William Thomas Wootton, (Villa) King’s College London, United Kingdom. “‘Apelles faciebat aut Polyclitus’: Unfinish in Classical Art.”

Predoctoral Fellows

Gregory Charles Bryda, Yale University, New Haven, Connecticut. “The Spiritual Wood of Late Gothic Germany.”

Shawon K. Kinew, Harvard University, Cambridge, Massachusetts. “The Vision in Stone: Melchiorre Caffà in the World, 1636–1667.”

Veronica Peselmann, Freie Universität Berlin, Germany. “Why Painting? The Materiality of Ground and Support and its Impact on the Conception of Painting in the Nineteenth Century.”

Paris A. Spies-Gans, Princeton University, New Jersey. “(Im)Material Imitation: Women Artists’ Alternative Means to Artistic Success.”

Postdoctoral Fellows

Noémie Etienne, University of Geneva, Switzerland, and University of Paris 1 Sorbonne, France. “A Material Art History? Paintings Restoration and the Writing of Art History.”

Visa Immonen, University of Turku, Finland. “The Art and Science of Sacred Materiality—Late Medieval Relics and Reliquaries in Europe as Art Historical Objects.”

Niko Vicario, Massachusetts Institute of Technology, Cambridge. “The Raw Materials of Latin American Art.”

Guest Scholars

Hannah Baader, Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Italy. “Aesthetics and Materiality of Water, Fifteenth to Nineteenth Century.”

Nikolas Bakirtzis, Cyprus Institute, Nicosia, Cyprus. “Constructing Texture in the Art and Architecture of the Medieval Eastern Mediterranean.”

Reinhold Baumstark, Ludwig-Maximilians-Universität, Munich, Germany. “Corpus Rubenianum Ludwig Burchard, Decius Mus-Series.”

Gottfried Boehm, National Centres of Competence in Research (NCCR) Eikones, University of Basel, Switzerland. “Iconic Criticism.”

Ana Gonçalves Magalhães, University of São Paulo, Brazil. “Materiality and the New Meaning of Modern Art in Brazil.”

Hubertus Kohle, Ludwig-Maximilians-Universität, Munich, Germany. “Arnold Böcklin and Ancient Mythology in the Nineteenth Century.”

Pamela Kort, independent art historian and curator, Zurich, Switzerland. “The Untold History of the Rise of Modern Art in Austria and Germany: 1949–1979.”

Andres Kurg, Estonian Academy of Arts, Tallinn, Estonia. “Paper Architecture and its Public in the Late-Soviet Period.”

Analia Saban (Artist in Residence), independent artist, Los Angeles and New York. “Time as an Art-Making Material.”

Monika Wagner, Universität Hamburg, Germany. “Social Surfaces: Materials for Modern Urban Spaces.”

Harald Szeemann Research Project Postdoctoral Fellow

Doris Chon, University of California, Los Angeles. “Museum Mythologies: Harald Szeemann’s Museums by Artists, the Museum of Obsessions, and the Legacy of Institutional Critique.”

National Endowment for the Humanities Fellows

Patrick R. Crowley (Villa), University of Chicago, Illinois. “The Phantom Image: Visuality and the Supernatural.”

Caroline O. Fowler, Center for Advanced Study in the Visual Arts, Washington, DC. “Absence Made Present: An Early-Modern History of Drawing and the Senses.”

Volkswagen Foundation Fellow

Christian Berger, Johannes Gutenberg-Universität, Mainz, Germany. “The Materials of Conceptual Art.”

Getty Publications

The Adventures of Gillion de Trazegnies Chivalry and Romance in the Medieval East

Elizabeth Morrison and Zrinka Stahuljak

Equal parts travelogue, romance, and thrilling epic, the medieval adventures of Gillion de Trazegnies can be read as one of the finest exemplars of the golden era of Flemish manuscript illumination. This stunning book provides selected translations of the original text and lush reproductions of the gold-flecked illuminations, as well as in-depth historical and literary analysis.

Ancient Terracottas from South Italy and Sicily in the J. Paul Getty Museum

Maria Lucia Ferruzza

In the ancient world, terracotta sculpture was ubiquitous. Readily available and economical—unlike stone suitable for carving—clay allowed artisans to craft figures of remarkable variety and expressiveness. Maria Lucia Ferruzza investigates sixty terracottas from South Italy and Sicily from the collection of the J. Paul Getty Museum in this dynamic online catalogue (www.getty.edu/publications/terracottas), which is also available in a print edition.

The Artist and His Critic Stripped Bare The Correspondence of Marcel Duchamp and Robert Lebel Bilingual Edition

Edited and translated by Paul B. Franklin

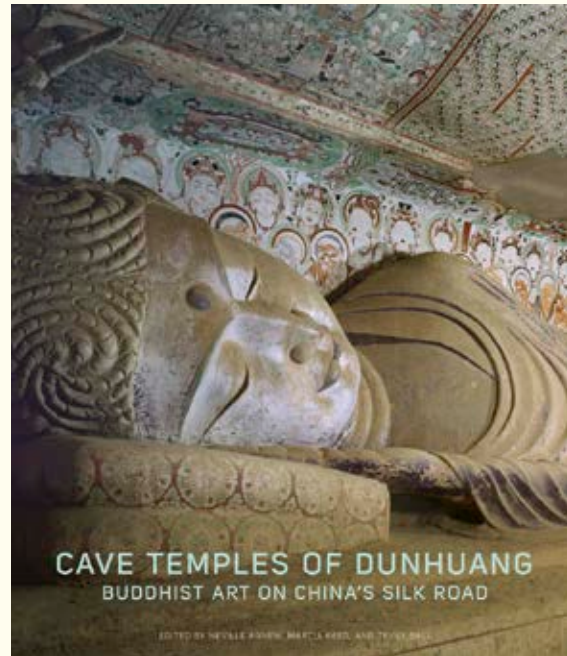
With a foreword by Jean-Jacques Lebel

The French art critic Robert Lebel played a key role in rendering the often hermetic life and abstruse ideas of his friend Marcel Duchamp widely accessible to a larger public. In this engaging new translation of their witty, heartfelt, and sometimes tempestuous correspondence, the intimate details of both men's working practices and personal lives are revealed.

Beyond Boundaries Connecting Visual Cultures in the Provinces of Ancient Rome

Edited by Susan E. Alcock, Marianna Egri, and James E. D. Frakes

The Roman Empire had a rich and multifaceted visual culture, which was often variegated due to the sprawling geography of its provinces. In this remarkable work of scholarship, a group of international scholars has come together to find alternative ways to discuss the nature and development of the art and archaeology of the Roman provinces.



Cave Temples of Dunhuang Buddhist Art on China's Silk Road

Edited by Neville Agnew, Marcia Reed, and Tevvy Ball

The Mogao grottoes in northwestern China, located near the town of Dunhuang on the fabled Silk Road, are home to 45,000 square meters of murals, more than 2,000 statues, and over 40,000 manuscripts, making them some of the most important sites of Buddhist art in the world. This gorgeous exhibition catalogue transports readers to the caves themselves through stunning reproductions and lively essays, while providing readers an up-close look at these exquisite objects.

Cave Temples of Mogao at Dunhuang Art and History on the Silk Road Second Edition

Roderick Whitfield, Susan Whitfield, and Neville Agnew

The Mogao grottoes in China, near the town of Dunhuang on the fabled Silk Road, constitute one of the world's most significant sites of Buddhist art. This new edition of a classic in its field offers a revised and expanded look at this world-renowned artistic treasure and its conservation.

Color Science and the Visual Arts A Guide for Conservators, Curators, and the Curious

Roy S. Berns

In this lively and accessible book, color science expert Roy S. Berns helps the reader understand complex color-technology concepts and offers solutions to problems that occur when art is displayed, conserved, imaged, or reproduced. Stunning color images, helpful diagrams, and a sense of deep curiosity make this volume an essential tool for professionals, laypeople, and students alike.

Conundrum Puzzles in the Grotesques Tapestry Series

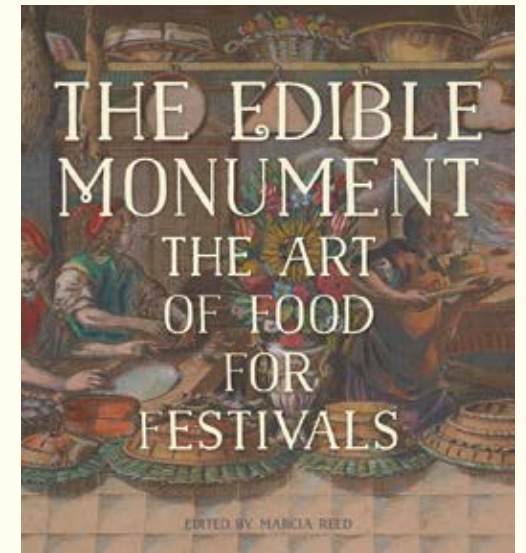
Charissa Bremer-David

Without a narrative thread, theological moral, or allegorical symbolism, the unusual imagery of four tapestries in the collection of the J. Paul Getty Museum is perplexing. In this incisive study, curator Charissa Bremer-David reveals the eclectic origins of these designs, from antique statuary to Renaissance prints, from Mannerist tapestries to seventeenth-century theater.

Cultural Memories in the Roman Empire

Edited by Karl Galinsky and Kenneth Lattin

Memory pervaded all aspects of Roman culture, from literature and art to religion and politics. This volume is the first to address the cultural artifacts of Rome through the lens of memory studies, crafting a deep and poignant understanding of this ancient civilization.



The Edible Monument The Art of Food for Festivals

Edited by Marcia Reed

From the banquets of the Medici and the Palace of Versailles to the pig feasts of Bologna and pre-Lenten festivals of Bavaria, this lavishly produced volume offers a sumptuous account of the dynamic interplay between art and the culinary in the Western World, placing food more prominently in our understanding of European history and whetting the appetite at every page.

Futurist Painting Sculpture (Plastic Dynamism)

Umberto Boccioni

Introduction by Maria Elena Versari

First published in 1914, the fiery and influential book *Futurist Painting Sculpture (Plastic Dynamism)* contains a selection of manifestos by noted sculptor and Italian Futurist Umberto Boccioni. This new translation—which makes the text available for the first time in English—captures the spirit of Boccioni's exciting prose and presents his radical ideas about art, architecture, and politics.

Getty Research Journal No. 8

Edited by Gail Feigenbaum

The *Getty Research Journal* features the work of art historians, museum curators, and conservators around the world as part of the Getty's mission to promote critical thinking in the presentation, conservation, and interpretation of the world's artistic legacy. Articles present original research related to the Getty's collections, initiatives, and research projects.

Household Gods

Private Devotion in Ancient Greece and Rome

Alexandra Sofroniew

Although today ancient religion is often conjured by depictions of the pantheon or images of grand temples, most worship during antiquity took place within the home in the form of daily prayers to household gods. This elegant volume provides an intimate look at these religious objects of Ancient Greece and Rome and repositions our understanding of religious practice within the domestic sphere.

Introduction to Metadata

Third Edition

Edited by Murtha Baca

Today the sheer volume of digital information in our midst has created a pressing need for standards to ensure correct and proper use and interpretation of metadata by its owners and users. This revised edition of *Introduction to Metadata* has been fully updated to address advances in Linked Open Data, intellectual property law, and new computing technologies. This volume is available online (www.getty.edu/publications/intrometadata) and in a print edition.

The Invention of the American Art Museum From Craft to *Kulturgeschichte*, 1870–1930

Kathleen Curran

Although today they may work in tandem, American art museums once differed in both form and function from their European counterparts. This groundbreaking study of these beloved national institutions delves into their rich roots in craft museums up through their shift to a cultural-historical model, which remains prevalent even to this day.

Ishiuchi Miyako

Postwar Shadows

Edited by Amanda Maddox

Ishiuchi Miyako, a recent recipient of the prestigious Hasselblad Award, ranks as one of the most significant photographers working in Japan today. This volume spans her forty-year career and showcases a body of work that fuses the personal with the political, interweaving Ishiuchi's own identity with the complex history of postwar Japan that emerged from the shadows cast by American occupation.

A King Seen from the Sky

Bruno Gibert

From award-winning children's book author and illustrator Bruno Gibert comes this fantastical tale of the first hot-air balloon ride and the sheep, duck, and hen who were its passengers. In front of a grand audience at Versailles, including none other than Louis XVI, the animals take to the air and their successful flight launches them into a rollicking adventure featuring royal fetes, ever-lasting friendships—and revolution.

Latin Inscriptions

Ancient Scripts

Dirk Booms

To the uninitiated, Latin inscriptions that confront museum visitors can seem like daunting jumbles of letters. However, since these texts were meant to be discernable to all levels of Roman society, including those who couldn't read, they have strict conventions that make them easily decoded. In this concise guide, Dirk Booms teaches readers—even those with no knowledge of Latin—how to decipher these ancient messages.

Lawrence Alloway Critic and Curator

Edited by Lucy Bradnock, Courtney J. Martin, and Rebecca Peabody

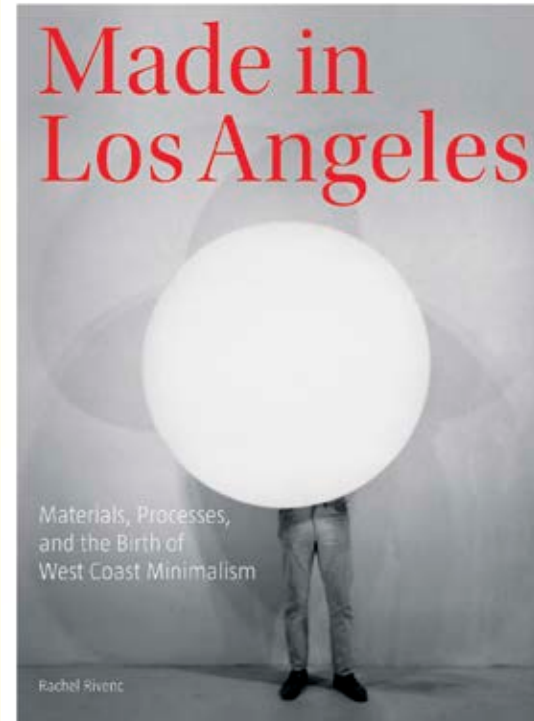
One of the first scholars to elevate pop culture and transform it into a reputable subject for rigorous analysis, Lawrence Alloway had a protean career as a writer, curator, teacher, and scholar. This incisive book offers a revealing glimpse into the life and thought of this sometimes overlooked but highly influential art critic.

Luxus

The Sumptuous Arts of Greece and Rome

Kenneth Lapatin

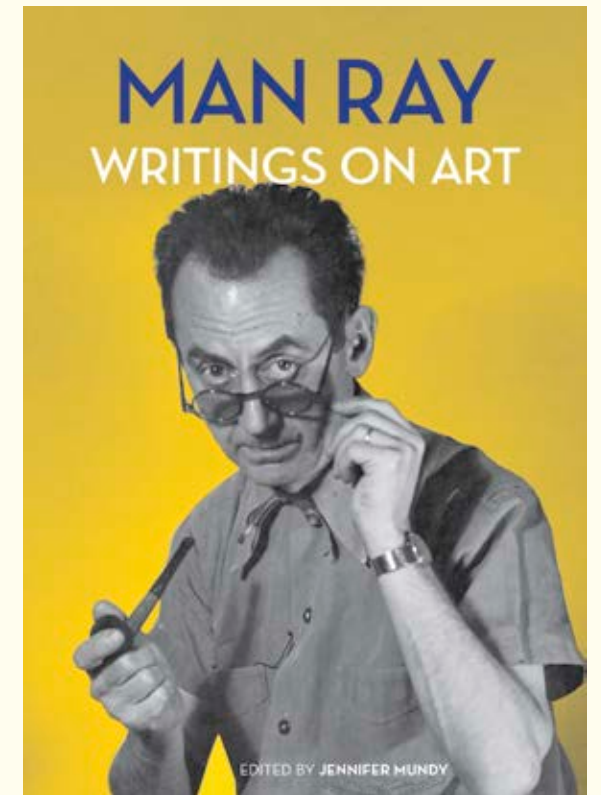
Rich with detailed illustrations, this elegantly conceived volume brings the luxury arts of antiquity back into brilliant life. The author includes a broad range of objects, from jewelry made out of gold and silver to statuettes and cameos made out of ivory and semiprecious stones.



Made in Los Angeles Materials, Processes, and the Birth of West Coast Minimalism

Rachel Rivenc

In the 1960s, a dynamic artistic movement exploded in Los Angeles, one rooted in simple shapes, pristine reflective surfaces, and brilliant color. With the unique eye of a conservator, Rachel Rivenc combines technical art history and scientific analysis to investigate conservation issues associated with the work of four icons of West Coast Minimalism: Larry Bell, Robert Irwin, Craig Kauffman, and John McCracken.



Man Ray Writings on Art

Edited by Jennifer Mundy

By turns whimsical and determined, astute and experimental, Man Ray was an artist who truly came alive in his writing. Functioning as both an intriguing introduction to his work and as an essential addition to the completist's library, this lively volume gathers Man Ray's most significant writings—many of which have never before been published—to provide a fuller and richer portrait of this twentieth-century master.

Marie-Antoinette

Hélène Delalex, Alexandre Maral, and Nicolas Milovavonic

One of the world's most famous—and infamous—queens, Marie-Antoinette continues to fascinate historians, writers, and filmmakers more than two centuries after her death. Rooted in careful study of royal material culture, this book provides an intimate glimpse into the queen's life through not only her exquisite dresses and ornate furnishing at Versailles, but also more personal objects, including her harp, her sewing kit, and her children's toys.

Noir
The Romance of Black in 19th-Century French Drawings and Prints

Edited by Lee Hendrix

The nineteenth century saw a technological boom in black drawing media, such as black chalk and charcoal, allowing artists to experiment in unprecedented ways. The resulting art is evocative, stunning, and even eerie. With dazzling reproductions and lucid prose, *Noir* explores these inventive works on paper and brings together artists as diverse as Goya, Redon, and Courbet.

Paul Cézanne
Drawings and Watercolors

Christopher Lloyd

In addition to his oil paintings, which paved the way for modern art, Paul Cézanne left behind over a thousand drawings and hundreds of gorgeous watercolors. This elegantly conceived volume by Christopher Lloyd traces the development of Cézanne's style and life through these stunning works, which emerge in this book as some of the most absorbing art ever created.

Polychrome Sculpture
Meaning, Form, Conservation

Johannes Taubert

Edited with a new introduction by Michele D. Marincola

In the decades since its initial publication, this work has been widely regarded as a watershed text on the making and meaning of European medieval and Baroque painted wood sculpture. The book is now available in English for the first time in a meticulous translation, enhanced and updated with new color illustrations, annotations, and a new introduction.

Qing Encounters
Artistic Exchanges between China and the West

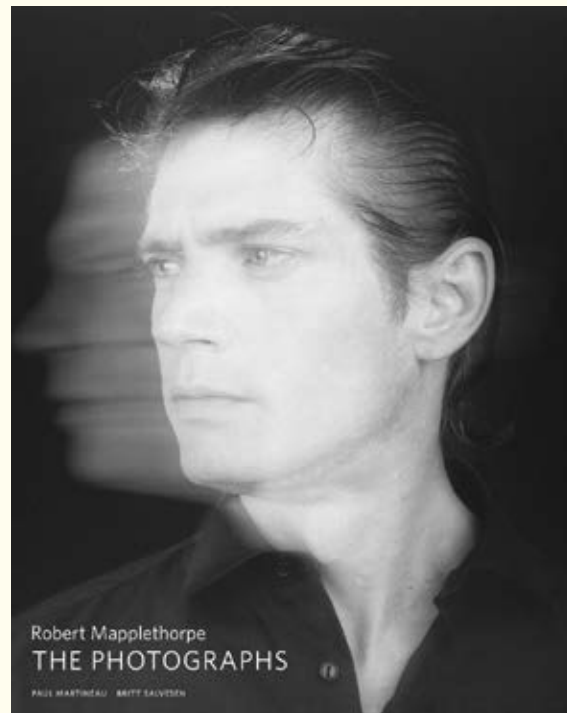
Edited by Petra ten-Doesschate Chu and Ning Ding

This ambitious work examines how contact between China and Europe during the eighteenth and early nineteenth centuries transformed the arts on both sides of the East and West divide, offering a new and more nuanced understanding of this critical chapter in the history of art.

Robert Mapplethorpe
The Archive

Frances Terpak and Michelle Brunnick

Throughout his life, Robert Mapplethorpe kept rich studio files and art from every period and vein of his career: not just photographs, but his student work, sculpture, jewelry, and commercial assignments. The resulting archive of these works is fascinating and astonishing. This elegantly conceived volume lifts a veil on this little-known resource and sheds new light on the artist's motivations, connections, and talent as a curator and collector.



Robert Mapplethorpe
The Photographs

Edited by Paul Martineau and Britt Salvesen

One of the most influential and controversial figures in twentieth-century photography, Robert Mapplethorpe still stands as an example to emerging photographers who experiment with the boundaries and concepts of the beautiful. In this timely reexamination of his oeuvre, the authors have put together a rich selection of images with bracing essays to provide a fuller and more nuanced view of this important artist.

Roman Mosaics in the J. Paul Getty Museum

Alexis Belis

Introduction by Christine Kondoleon

This catalogue documents all of the mosaics in the J. Paul Getty Museum's collection, presenting their artistry in new color photography as well as the contexts of their discovery and excavation across Rome's expanding empire. This volume is available in a dynamic online edition (www.getty.edu/publications/romanmosaics) and in a print edition.

The Shining Inheritance
Italian Painters at the Qing Court, 1699–1812

Marco Musillo

In Qing dynasty China, Italian artists were hired through Jesuit missionaries by the imperial workshops in Beijing. *The Shining Inheritance* looks at three of these artists and perceptively explores how each painter's level of professional artistic training affected his understanding, selection, and translation of the Chinese pictorial traditions.

Thérèse Makes a Tapestry

Alexandra S. D. Hinrichs

Illustrations by Renée Graef

Step back in time to seventeenth-century Paris with Thérèse, a talented young girl who lives and works at the Gobelins Manufactory, where Europe's greatest artisans make tapestries for King Louis XIV. This charming story follows Thérèse as she carries out an ambitious plan with the help of family, friends, and the artisans of the Gobelins. The intricate craft of tapestry weaving is illuminated, and surprises await Thérèse, her parents and brothers, and even the king himself.

The Thrill of the Chase
The Wagstaff Collection of Photographs at the J. Paul Getty Museum

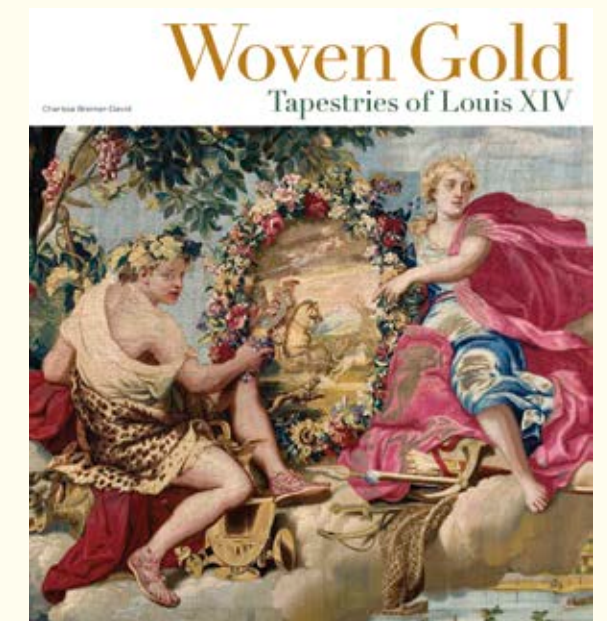
Edited by Paul Martineau

From 1973 to 1984, Samuel J. Wagstaff amassed a remarkable 26,000 photographs, ranging from well-known masterpieces to images from obscure sources, such as daguerreotypes and *cartes-de-visite*. This gorgeous exhibition catalogue offers an amazing overview of Wagstaff's idiosyncratic collection, vividly reproducing over 150 of his finest photographs.

Unruly Nature
The Landscapes of Théodore Rousseau

Edited by Scott Allan and Édouard Kopp

A leader of the so-called Barbizon school in mid-nineteenth-century France, Théodore Rousseau eschewed traditional historical, biblical, and allegorical subjects in favor of a Romantic naturalism that he called "unruly nature." In this exquisite new book, the authors offer a novel look at this experimental artist working in a unique historical moment between the idealization of academic paintings and the radical modernity of the Impressionists.



Woven Gold
Tapestries of Louis XIV

Edited by Charissa Bremer-David

Designed by Baroque masters, such as Rubens and Le Brun, and woven by the finest workshops in delicate wools, silks, and gilt-metal threads, the luxurious tapestries in the collection of Louis XIV represent the greatest achievements of the art form. This gorgeous catalogue revels in the beauty of these masterworks and provides art-historical context for the novice and scholar alike.

Getty Councils

Two new councils were inaugurated in October 2016

President's International Council

Created in 2016, the President's International Council is an independent, nonpartisan group of individuals committed to better understanding the global context within which the Getty works. The council will help support the Getty's international initiatives, including the conservation of archaeological and historical sites, the training of museum and conservation professionals, capacity building among museum staff, promotion of transnational scholarly activities, and frank and open discussions about the complexity of cultural property initiatives and legislation. This year, the council supported a joint Getty and American Academy of Arts and Sciences meeting hosted at the British Academy in London to explore the development of an international legal framework for protecting cultural heritage in conflict zones. The President's International Council is also supporting a joint exhibition organized by the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya Museum (CSMVS) in Mumbai and the British Museum in London titled *India and the World*, which will serve as a prototype for other exhibitions exploring the world's cultures. The council is also exploring, in partnership with Yo-Yo Ma and the Silk Road Ensemble, the development of a program to address the quality of life among at-risk populations in Los Angeles.

Maria D. Hummer-Tuttle (Chair)

Robert Holmes Tuttle

Gregory Annenberg Weingarten

Louise H. and John Bryson

Jane and Michael Eisner

Berta and Frank Gehry (Honorary Co-Chair)

Agnes Gund

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Judith and Leonard A. Lauder

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Lynda and Stewart Resnick

Anne Rothenberg

Lord and Lady Rothschild (Honorary Co-Chair)

Jill Shaw Ruddock and Paul Ruddock

Elizabeth Faraut and Mark Siegel

Georgia and Ronald P. Spogli

John J. Studzinski



Prompted by the recent damage to and destruction of cultural heritage in Syria, Iraq, and Mali, from November 29–December 1, 2016, the Getty and the American Academy of Arts and Sciences led a workshop hosted by the British Academy in London. The goal of the workshop was to explore the viability of an international framework for the protection of cultural heritage in conflict zones modeled after the United Nations' 2005 Responsibility to Protect (R2P) initiative against genocides, war crimes, ethnic cleansing, and crimes against humanity.

Image: Forces loyal to President Bashar al-Assad of Syrian walked near the remains of the ancient Umayyad mosque in Aleppo on Tuesday, December 13, after retaking the city. Photo: George Ourfalian / Stringer

J. Paul Getty Museum Director's Council

Founded in the fall of 2016, the Getty Museum Director's Council supports innovative activities that build upon and complement the Museum's core activities, and thereby enhance its stature within the national and international museum community. Such projects may include exhibitions, research, conferences, lectures, and educational initiatives. Membership in the council is by invitation, and will focus on collectors and supporters of the visual arts, especially those whose interests align with the Getty Museum's holdings of European art from antiquity to the early twentieth century (and up to the present day for photographs), and who consider the Getty one of their most important and passionate philanthropic priorities.

Jeffrey P. Cunard

Olivier and Zoe de Givenchy

Ivan and Diane Hoffman

Rob Lovelace and Alicia Miñana

Mark Nelson

Brian and Eva Sweeney

Michael G. and C. Jane Wilson

Gallery view of *Power and Pathos: Bronze Sculpture of the Hellenistic World*, left to right: Head of an Athlete, 200-1 BC (Kimbell Art Museum, Fort Worth, Texas); Athlete, AD 1-90 (Kunsthistorisches Museum Wien, Antikensammlung); Athlete, 100-1 BC (Republic of Croatia, Ministry of Culture)



Richard Bretell presenting the three-part lecture, "Toward a Modern Beauty: Manet, Gauguin, and Cézanne," in the Harold M. Williams Auditorium at the Getty Center, February 2016.



Getty Councils

For July 1, 2015 through June 30, 2016

Getty Conservation Institute Council

Members of the Getty Conservation Institute (GCI) Council recognize the importance of cultural heritage and, with the GCI, work to advance its preservation. In FY16, the GCI Council convened with GCI professional staff and traveled to Spain to meet Getty partners and to visit heritage places that represent models of best practice in conservation.

Louise H. Bryson (Chair) and John Bryson
Robin and Peter Barker
Carole Black
Barbara Bollenbach
Lynn A. Booth
Peggy and Andrew Chergn
Nancy and Patrick Forster
Karen Mack Goldsmith and Russell Goldsmith
Joanne Corday Kozberg
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Marilyn and Tom Sutton
Maria D. Hummer-Tuttle and Robert Holmes Tuttle
Luanne Wells



Members of the GCI project team carrying out monitoring and reattachment of flaking paint in the tablinum of the Casa del Bicentenario at Herculaneum.
Photo: Franchesca Piqué

J. Paul Getty Museum Disegno Group (Friends of Drawings)

Created in fiscal year 2013, the Disegno Group unites passionate collectors to support the Getty Museum's Drawings Department. The council's primary focus is on new acquisitions for the Museum's collection and the shared enthusiasm for works on paper. Recent acquisitions by the Disegno Group include two drawings by Charles Le Brun, designs for etchings of the times of the day, and a sheet by Gerard ter Borch the Elder. On June 30, 2016, Department Head and Senior Curator, Lee Hendrix celebrated her retirement after thirty-two years at the Getty Museum. In her honor, Disegno Group members donated works by Joseph Benoit Suvée, Rosa Bonheur, Ferdinand-Victor-Eugène Delacroix, Adolph Appian, and Adolph Menzel.

Fiona Chalom (Chair)
Alex Bouzari
Elizabeth Byrne Debreu
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Tania N. Norris
Lionel Sauvage
Richard Simms
Brian and Eva Sweeney
Daniel Thierry
Alfredo and Robin Trento



Joseph-Benoît Suvée (Belgian, 1743–1807)
Porta Tiburtina, Rome, 1775
Red chalk
45 × 32 cm (17 11/16 × 12 5/8 in.)
The J. Paul Getty Museum, Gift of Ariane and Lionel Sauvage in honor of Lee Hendrix

Getty Councils

From July 1, 2015 through June 30, 2016

J. Paul Getty Museum Paintings Council

Since 2002, the Paintings Council has supported the Paintings Conservation Department and the study and restoration of major works of art from an array of international cultural institutions. The collaborative conservation and study are provided free of charge in exchange for the opportunity to exhibit the paintings after treatment. The council also continued its provision for two essential positions in the department (assistant and associate conservators).

The projects supported by the council this year include conservation of Giovanni di Paolo's *The Adoration of the Magi* (Kröller-Müller Museum, Otterlo, The Netherlands) as well as the study of Giovanni di Paolo's *Branchini Madonna* (Norton Simon Museum, Pasadena). Both paintings are parts of the same altarpiece and are reunited in the council-supported exhibition, *The Shimmer of Gold: Giovanni di Paolo in Renaissance Siena* (October 11, 2016 – January 8, 2017). In the Conservation Studios, ongoing treatment continues on two wings of an altarpiece by Gerard David (Koninklijk Museum voor Schone Kunsten, Antwerp, Belgium) and Giovanni Francesco Barbieri's (Il Guercino) *Jacob Blessing the Sons of Joseph* (National Gallery of Ireland, Dublin). The Paintings Council, in collaboration with the GCI and the Getty Trust, purchased a Macro XRF Scanner, a remarkable instrument that provides detailed information about artists' materials and techniques.

Carolyn Wellisz (Chair)	Ted and Denise Latty
John I. and Toni Bloomberg	Robert and Judi Newman
Juan Carrillo and Dominique Mielle	Stewart and Lynda Resnick
Elizabeth Byrne Debreu	Louis Stern
Lois Erburu	Brian and Eva Sweeney
Deborah P. Gage	Peter J. Taylor
Arthur Greenberg and Elaine Hoffman	Barbera Hale Thornhill
Thomas Kaplan	George Wachter
Richard Kelton	Tadeusz Wellisz
David and Sarah Kowitz	Richard and Noelle Wolf



Gallery view of *The Shimmer of Gold: Giovanni di Paolo in Renaissance Siena*. Pictured from left: Branchini Madonna from the Norton Simon Foundation, Pasadena and the predella panels from the Pinacoteca Nazionale, Siena, and the Kröller-Müller Museum, Otterlo, The Netherlands.

J. Paul Getty Museum Photographs Council

Established in 2005, the Photographs Council (GMPC) assists the Museum in acquiring works made after 1945 by artists who are underrepresented in the collection. In FY16, GMPC members voted to acquire fifty-three works by six Argentine photographers—Ananké Asseff, Gustavo Di Mario, Leandro Katz, Julio Pantoja, Santiago Porter, and Graciela Sacco—that will be included in an exhibition organized for the 2017 initiative Pacific Standard Time: LA/LA. The Photographs Council also organized travel to Berlin, San Francisco, Tokyo, and, most recently last fall, London.

Jan de Bont (Chair)	Christopher Mahoney (Sotheby's)
Alan Berro	Bowen H. "Buzz" McCoy
Emily Bierman (Sotheby's)	Anthony E. Nicholas
Michael and Sharon Blasgen	Marjorie Ornston
Kenneth Carlson	Leo and Nina Pircher
Harry B. Chandler	Lisi Rona Poncher
Alison Bryan Crowell	Lyle Poncher
Trish de Bont	Stephen Purvis and Devon Susholtz
Nancy Dubois	Stephen I. Reinstein
David Fahey	Kristin Rey
Steven B. Fink	Richard and Strawn Rosenthal
Diane Frankel	Anne Cohen Ruderman
Daniel Greenberg	Susan Steinhauser
Michael Hawley	Alessandro F. Uzielli
Manfred Heiting	Jane Wilson
Gloria Katz and Willard Huyck	Michael Wilson
Judy Glickman Lauder	Bruce Worster
Leonard Lauder	Susan Worster



Richard Rand, Virginia Heckert, Amanda Maddox, and members of the Photographs Council with Roger Watson (curator, Fox Talbot Museum) outside of Lacock Abbey, England. Photo: Richard Learoyd

Getty Councils

From July 1, 2015 through June 30, 2016

J. Paul Getty Museum Villa Council

The Villa Council supports the Getty Villa by helping to fund acquisitions and activities, including exhibitions, conservation work, education, lectures, and research. Key projects this year included the ninth annual Villa Council Presents lecture, which featured Professor Eric Cline of George Washington University, speaking on “1177 BC: the Year Civilization Collapsed.” The council also contributed funds to the purchase of an important Geometric Greek amphora dating to around 720 BC (2016.35) and the conservation of a large Apulian vase from the Museo Archeologico Nazionale in Naples as part of our continuing collaboration with that important institution.

Kirsten Grimstad (Chair)

Patricia R. Anawalt

Paul and Anissa Balson

Dimitri and Leah Bizoumis

Lloyd E. Cotsen

Jeffrey P. Cunard

Daniel Donahue

Lois Erburu

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Susana de Sola Funsten

Robert Hindley

Jonathan Kagan and Ute Wartenberg Kagan

Lawrence R. McNamee

Michael and Miriam Miller

Jorge Silvetti (Honorary)

Charles and Ellen Steinmetz

Malcolm H. Wiener

Harold M. Williams (Honorary)

Getty Research Institute Council

The Getty Research Institute (GRI) Council supports the GRI’s collections, programs, and scholarly initiatives. Since its inception in 2006, the GRI Council has used its annual dues to make important acquisitions of rare books, prints, drawings, photographs, and archival collections. The council can also choose to provide support for library research grants, special projects, or to establish endowments. Recent acquisitions by the GRI Council include the Norberto Gramaccini print collection, which features more than 1,500 engravings, etchings, woodcuts, lithographs, and mezzotints from the sixteenth to the nineteenth century.

In November, the GRI Council lecture series New Directions in Art History presented “Looking East, Looking West: Mughal Painting Between Persia and Europe” by Kavita Singh, associate professor of art history at the School of Arts and Aesthetics of Jawaharlal Nehru University. The council will sponsor Dr. Singh’s related publication, which is scheduled for release in Spring 2017. The council is also supporting the publication of special limited-edition artists’ books by renowned contemporary artists Richard Tuttle and Matthew Ritchie, who were formally in residence at the GRI.

Brian Sweeney (Chair)

Joel A. Aronowitz

Catherine Benkaim and Barbara Timmer

Denise and Thomas Decker

Florence Fearington

Cornelia Funke

Arthur N. Greenberg and Elaine Hoffman

Richard Kelton

Kin Hing Lee and Christina Hsiao

Wynnsan Moore

Tania N. Norris

Stewart and Lynda Resnick

Richard and Strawn Rosenthal

Richard A. Simms

Brian and Eva Sweeney

Tadeusz and Carolyn Wellisz

Jim Williams



Colossal Krater from Altamura, about 350 B.C., Greek, made in Apulia, South Italy. Terracotta. National Archaeological Museum of Naples, 81666. By permission of the Italian Ministry of Heritage and Culture and Tourism. National Archaeological Museum of Naples – Conservation and Restoration Laboratory

Place de la Bastille, ca. 1866–72, Koch & Wilz, and Paul-Augustin Gueuin. Gift of the Getty Research Institute Council (GRI)



Honor Roll of Donors

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Manfred Heiting
Jonathan Kagan and Ute Wartenberg Kagan
Thomas Kaplan and Dafna Recanati Kaplan
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Ted and Denise Latty
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Jenny and Luis Li

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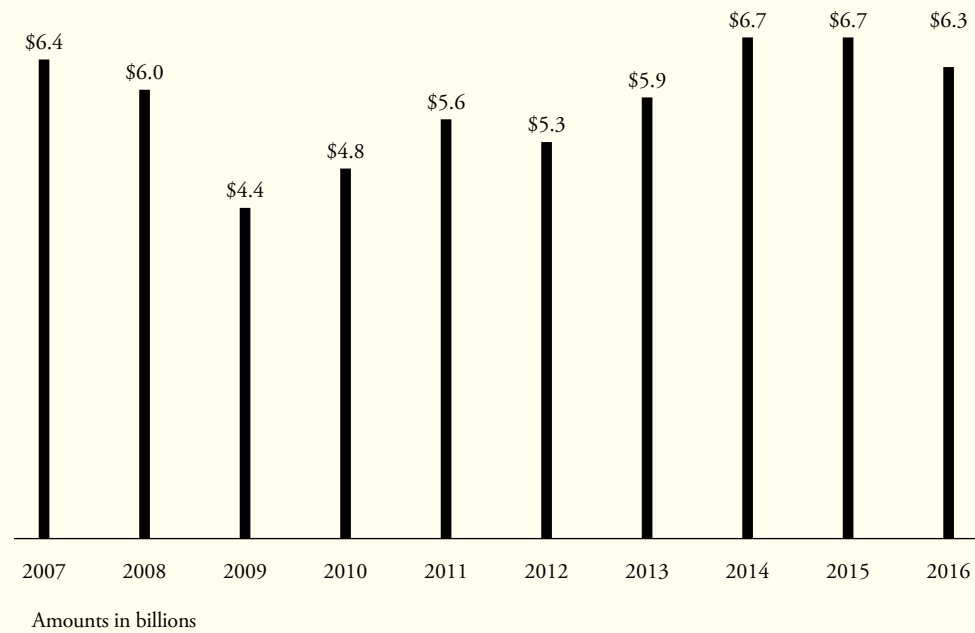
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J. Paul Getty Trust Report 2016 / Financials

Endowment Value



Statements of Financial Position

June 30, 2016 and 2015

(Amounts in thousands)	2016	2015
Assets		
Cash	\$ 4,008	5,009
Receivables:		
Unsettled investment sales	60,293	45,317
Interest and dividends	1,367	1,910
Other	22,240	1,145
Investments	6,340,955	6,675,946
Investments whose use is limited	9,255	9,202
Property and equipment, net	1,028,229	1,066,602
Collections and other assets, net	2,348,020	2,287,547
	\$ 9,814,367	10,092,678
Liabilities and Net Assets		
Liabilities:		
Accounts payable	\$ 13,775	31,756
Investments sold short	18,238	28,700
Payables on investment purchases	72,691	48,317
Accrued pension and other postretirement plans liabilities	185,375	134,201
Accrued and other liabilities	19,122	15,268
Interest rate swaps	219,644	145,841
Bonds payable	603,434	610,147
	1,132,279	1,014,230
Net assets:		
Unrestricted	8,673,097	9,069,336
Temporarily restricted	7,485	7,606
Permanently restricted	1,506	1,506
	8,682,088	9,078,448
	\$ 9,814,367	10,092,678

Visit getty.edu for accompanying notes to financial statements.

Statements of Activities

June 30, 2016 and 2015

(Amounts in thousands)	2016	2015
Change in unrestricted net assets:		
Revenue and other support:		
Sales and other income	\$ 29,625	28,366
Contributions	12,453	26,674
Investment income:		
Interest and dividend income, net	75,529	88,486
Net realized and unrealized (loss) gain on investments	(90,855)	205,769
Net investment (loss) income	(15,326)	294,255
Net realized and unrealized losses on interest rate swap	(73,803)	(19,013)
Net assets released from restriction	3,043	1,216
Total revenue, other support, and investment (loss) income	(44,008)	331,498
Expenses:		
Program services:		
Museum	156,130	154,444
Research Institute	61,986	59,382
Conservation Institute	37,241	31,820
Foundation and Grants	32,912	24,733
Total program services	288,269	270,379
Supporting services:		
General and administrative	12,788	11,472
Total expenses	301,057	281,851
Pension and other postretirement plans (loss) gain	(51,174)	15,845
Change in unrestricted net assets	(396,239)	65,492
Change in temporarily restricted net assets:		
Contributions	2,922	4,021
Net assets released from restriction	(3,043)	(1,216)
Change in temporarily restricted net assets	(121)	2,805
Change in net assets	(396,360)	68,297
Net assets, beginning of year	9,078,448	9,010,151
Net assets, end of year	\$ 8,682,088	9,078,448

Visit getty.edu for accompanying notes to financial statements.

Statements of Cash Flows

June 30, 2016 and 2015

(Amounts in thousands)	2016	2015
Cash flows from operating activities:		
Change in net assets	\$ (396,360)	68,297
Adjustments to reconcile change in net assets to net cash used in operating activities:		
Depreciation and amortization	46,782	46,931
Amortization of bond premium	(1,563)	(1,691)
Net realized and unrealized loss (gain) on investments	90,855	(205,769)
Net realized and unrealized losses on interest rate swaps	73,803	19,013
Noncash contributions of art	(8,332)	(25,664)
Loss (gain) on disposition of property and equipment	29	(20)
Loss on disposition of collection items	530	98
Pension-related changes	51,174	(15,845)
Changes in operating assets and liabilities:		
Interest and dividends receivable	543	1,163
Other receivables	(21,095)	(425)
Other assets	(302)	1,665
Accounts payable	(17,981)	6,668
Accrued and other liabilities	3,854	(5,784)
Net cash used in operating activities	(178,063)	(111,363)
Cash flow from investing activities:		
Proceeds from sales of investments	4,148,908	4,680,448
Purchases of investments	(3,905,889)	(4,458,788)
Purchases of collection items	(52,369)	(96,853)
Purchases of property and equipment	(8,440)	(9,029)
Proceeds from sale of property and equipment	2	22
Net cash provided by investing activities	182,212	115,800
Cash flows from financing activities:		
Proceeds from issuance of bonds	162,955	178,140
Payments on bonds payable	(168,105)	(183,120)
Net cash used in financing activities	(5,150)	(4,980)
Net decrease in cash	(1,001)	(543)
Cash, beginning of year	5,009	5,552
Cash, end of year	\$ 4,008	5,009
Supplemental disclosure of cash flow information:		
Cash paid during the year for interest	\$ 20,742	21,348

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